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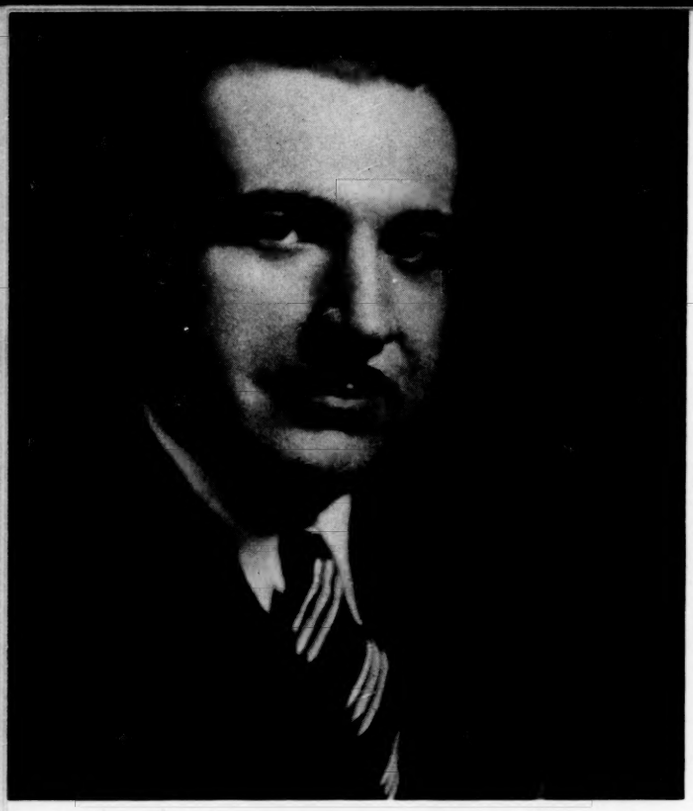

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On the Cover—MARIE GRIMALDI

Candid Photography—ANDRE LA TERZA

Layout—PAUL GROSS

RUTH ELEANOR HOWARD
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PUBLISHED MONTHLY BY THE AMERICAN DANCER MAGAZINE PUBLISHING CO., LTD. Entered as Second Class Matter May 5th, 1933 at the Post Office at New York, N. Y., under the act of March 3, 1879.

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LETTERS

From Dorothy Norman Cropper, London, England:

In Mr. Richardson's "supplementary remarks" to my June article, I thoroughly appreciated his giving you the classifications of international competitions and sequence style in English dancing. Not being sufficiently conversant with it myself, I could not do so.

I do not see, however, how he arrives at the conclusion that one might gather from my article that English dancing is divided into two camps: ad lib and routine. I spoke of one in contrast only to the other and mentioned the *Veleta* particularly because I was impressed by it. (As for the spelling, he evidently recognized it for what it was, regardless—!)

I am simply amazed to hear that the Veleta (which I have danced, by the way, with Mr. Harry Dyson, who gave me the description) belongs principally to third-rate dance halls. I wonder where Mr. Richardson thinks I danced it? It happens that I first saw it at a private dance of a well-known Philharmonic Society.

Mr. Richardson, who is one of the fairest minded persons I know, must agree that in the twenty years the *Veleta* has been danced, it must have changed ever so slightly in form. The description I sent you, compared with the one he sent, is virtually the same (entirely the same except for the "swing") though the material is assembled a little differently. "I enclose a correct description" certainly put me in my place, doesn't it? I feel that Mr. Dyson's description cannot be entirely wrong when I have seen several hundred people doing it in unison.

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LA ARGENTINA

—her death is mourned

La Argentina

—Her Untimely Death Cut Short a Career of Almost Unparalled Brilliance

by **JOSE del BLANCO**

WITH the sudden and tragic death of La Argentina in the early morning hours of July 19, the dance world lost one of its most colorful and inspiring figures.

Most famous of Spanish dancers, La Argentina's popularity was at its peak in this country and exceeded that of any other concert dancer of the past decade. Her consummate artistry was known to hundreds of thousands of Americans who crowded auditoriums from coast to coast to sit spellbound at her inspired dancing and the enchanted rhythms of her castanets.

At the time of her death, which occurred at Bayonne, near Biarritz, France, she was taking an enforced rest after a strenuous season with the Spanish Ballet she had recently organized with Escudero as a principal. The company was booked for a tour of the United States this winter.

La Argentina, whose real name was Antonia Merce took her stage name from the country in which she was born. Her parents, Manuel and Josefina Luque Merce were pure Spanish. At the time of her birth, September 4, 1890, they were under five year contract to a company of dancers touring South America.

Her father had been first dancer and her mother a ballerina at the Theatre of Cordoba. When she was two years old, they returned to Spain where Manuel Merce became head master of the classic dance at the Teatro Royal in Madrid. There, under the strict supervision of her father, Antonia learned the Italian technique, and it was also there, at the age of six, that she made her debut as a dancer. When she was nine years old she made her debut in the ballet of the Royal Opera, Madrid, and before long she was premiere danseuse classique at this theatre. "By the time I was fourteen," she once declared, "I decided that I wanted only to dance the native Spanish dances. I then retired from the ballet and began a sort of post-graduate course, with my mother as my sole teacher. My father had died meanwhile."

Her first appearances outside of Spain were made when she was eighteen. She was immediately acclaimed in all of the European capitals. Her great skill with the castanets marked her for unusual favor, and it was not long until she was popularly referred to as "Queen of the Castanets." La Argentina was reported to have more than 150 pairs of castanets representing a great variety of weights and shapes and tonal qualities.

Although she was idolized throughout Europe her first appearances in America were so disappointing that several years elapsed before she ventured to these shores again. In 1928, however, her fame having spread through South America, she returned to the United States and enjoyed a triumphant tour which, although marred by illness, nevertheless included Chicago, San Francisco and extended to the Orient. In 1929 and each year succeeding, with the exception of 1933, she returned with increasing popularity until, on the occasion of her last performance in New York, December 28, 1936, it seemed that she had reached the peak of international acclaim.

In the variant moods of her dances, the flamenco of Andalusia, the jota of Aragon, the fandango, malaguena, bolero and tango, the critics sensed that the stage had lost a great actress when the dance world gained an artist. Questioned about this, La Argentina herself replied, "I was not eighteen when two great writers of Spain suggested that I forsake the dance and become a dramatic actress. They offered to write the plays in which they proposed to feature me. But dancing has always come first. I feel that I want to dance and that I must dance, always! I have never thought of wealth in connection with my art, but I have always danced because my spirit demanded that I do so!"

It is not surprising then that she rarely took a holiday from her work. Nor is the story of her sending for her pianist at the end of a week's vacation when her doctor had ordered her to the French Alps for a rest after twelve years continuous work, extraordinary. Her only recreation was to tour Spain in quest of new material and occasionally to hide herself in some remote village to watch the peasants dance if she saw an opportunity to get new ideas for her work.

La Argentina literally danced herself to death. The tremendous, breathless vivacity with which she expressed all the gaiety and passion of glamorous Spain had worn out her heart. In fact, although she had been ordered to Bayonne to rest, she had just returned to the villa from San Sebastian, across the Spanish border, in high spirits after witnessing a Basque dance festival given in her honor and which she could not resist attending. She was seated, talking with friends when the heart attack seized her.

Basque peasants, many of whom had feted her the night before, joined the sorrowing throng that filed past her bier as La Argentina lay in state in the long white robe she had worn at the festival. Beloved of the peasants as by the kings and queens of Europe before whom she danced, in death she was surrounded by their flowers, flowers gathered from the Spanish country side by her own people.

No account of La Argentina's life would be complete without some mention of the service she rendered Spanish dancing and its exponents. While in Los Angeles in 1930 THE AMERICAN DANCER quoted her as saying, "When I was very young I realized that Spanish dancing was not progressing and that if I would make a success of it, I should revolutionize the old forms, improve on them and create new dances. All things are beautiful and things of movement should progress just as the other arts do. The only pride I have is that I did this very thing for Spanish dancing and that the Spanish teachers have followed my progression."

C. L. EBSON, *with his eldest daughter and assistant teacher,* HELGA

A Famous Father Speaks

C. L. Ebson, Father and Teacher of Vilma and Buddy, Urges Dancing for All American Children

by BETTY CARUE

THERE are those who think the modern trend toward the incorporation of dancing with physical training in our schools is a new idea; that teachers of today who are finding dancing helpful in coordinating the muscles of young athletes are adopting revolutionary methods. This is not the case, for one of the most successful dancing teachers in this country today discovered some twenty years ago, when he was superintendent of physical training in the Belleville, Illinois public schools, that he could get the youngsters to work much harder and could hold their interest for a longer period of time, if he sugar-coated their gymnastics with dancing.

The man is C. L. Ebson, of Orlando, Florida, and not the least of his claims to distinction is the spectacular success of his son and daughter, the popular Vilma and Buddy Ebson of *Follies* fame.

A kindly man with that quiet assurance that belongs only to the student who is master of his subject, Ebson is not the type to be interviewed merely as the father of celebrities. Of Vilma's and Buddy's success he is justly proud, but so is he proud of the success of others among his pupils who have gone forth from the Florida studio to achieve professional laurels. Among these is Harriet Henning, formerly featured in the Metropolitan Opera Ballet and one of the few ballerinas from that hoary hall of fame to be absorbed into the American Ballet Company when it became the Met's ballet. Two of Ted Shawn's boys in his current company of men were originally students in the Ebson school.

The story of Vilma and Buddy has been told many times. Those who have witnessed their success on Broadway and more recently in pictures know how they sky-rocketed to fame, but few have ever heard the story from the lips of their modest father. And it is that story, told in a quiet, self-effacing manner that is not only filled with interest from the standpoint of romance and adventure, but which proves conclusively Mr. Ebson's assertion that physical training and dancing go hand in hand, that dancing is, in every sense of the word a man's work when done in a man's way.

Probably none of the Ebson children (there are five) remember when they entered their first dancing class in their father's school. They were all strong and athletic, and all held records for their prowess as swimmers. Vilma and Buddy, who were inseparable pals, held eight or ten records won in state meets held annually at Rollins College before they graduated from high school. Throughout their adolescent years they studied regularly in their father's classes and although they were good dancers, no one thought of the possibility that it might become their life's work. Helga, who is the eldest, was considered the dancer of the family and she became her father's assistant in the school. But Buddy wanted to be a surgeon and although Vilma hadn't made any decision they enrolled together at the University.

Then Florida's bubble burst and the Ebsons suffered heavy losses along with the rest who had been enjoying what they now know were boom days. Buddy had to leave college and the family repaired to a camp they owned in North Carolina. It was there one day that Ebson, *pere,* was confronted by his son with a proposition that involved the expenditure of fifty dollars to pay his transportation to New York—and fame and fortune. Not having much faith in the boy's dream, but being essentially an understanding soul, the father made the investment.

Buddy had reason to believe his father had been right, when he found himself in New York with only fourteen dollars left in his pocket and shows collapsing everywhere. However, he found himself a job as a soda dispenser at a busy fountain in the Pennsylvania Station, the earnings from which would sustain him until he could find his elusive lucky star.

After working hours one day, Buddy Ebson went to the Jack Donahue studios and asked for an audition. Donahue was so impressed with his work that he sent him to Ziegfeld and the rest, of course, is like a fairy story. Ziegfeld recognized the sensational virility of the boy's dancing and engaged him immediately for *Whoopee,* the show that made him the talk of Broadway during the two years that it lasted.

Buddy without Vilma was lost for the two had always had such fun together, so it was not long before he was able to arrange to have his sister join him and they have worked together much of the time since then. As a matter of fact, their father declares that in some instances their unwritten code of "take one, take both" may have cost one or the other attractive engagements but they prefer to work together and never do otherwise if it can be prevented. Vilma married first, but Buddy married within a week (he married Walter Winchel's secretary), so even wedded life has not spoiled the partnership.

But this is beside the point. We were discussing the value of combining physical education and dancing and Buddy Ebson is the bright and shining example. With his excellent background of physical training and a fine dance education he has become one of the outstanding male dancers, and there is no doubt but what his father's wisdom as a teacher is largely responsible for this success. However, as I have said before, C. L. Ebson is not the sort of person who can be interviewed on the basis of his children's celebrity. In the first place, he does not bask in reflected glory and in the second place he is an authority in his own right and one who should be quoted by all teachers who have occasion to develop male dancers.

"Dancing for boys should be stressed," he says, "as through dancing you can give them a better work-out than with any other form of physical training. That is why the universities are putting it on the list for football squads, for by dancing they develop speed, high kicks and greater mental alertness. Dancing is compulsory for the football squad at the University of California at Berkeley."

"For that matter," he continued, "every child should have dance training. You can actually see them grow with the proper training. I consider ballet absolutely essential as a foundation and strongly believe that no pupil should be accepted without it."

Knowing that this man had been a high school athletic coach and a superintendent of physical education in the public school system, I assumed, of course, that when he took up dancing it would have been from the acrobatic angle. But such was not the case. Ballet was the particular facet of the dance gem which beckoned to him.

"I was teaching near St. Louis when I first became interested in the dance. We had a club for the physical education instructors, and in it several of us formed a class for dancing. It was led by Karl Hiekrech, and although there were few girls in it, one of those I do remember as being there was Adeline Roddy. We studied awhile and I became intensely interested, to the extent that I finally came to New York and entered an intensive course of dance training at Chalif's, then the only normal school for dancers. My only regret is that I didn't forsake gymnastics for dancing much sooner than I did."

Ballet is now the foundation of the Ebson school, and acrobatics is only taught for relaxation, to relieve tension. However, they teach dancing from the standpoint of physical training, not in the sense that the words are usually associated, but in its broader sense of physical and mental development of the child.

"Where," he asks, "can you show me finer physical specimens, or better examples of the value of this physical and mental development which comes only from dancing, than the Russian dancers who are trained from their early childhood? When all children have adequate dance instruction we will have a stronger and healthier race of Americans."

A Dancer in the Soviet

Pauline Koner Tells Her Experiences in Bringing the American Concert Dance Form to the Russian Stage

by **NOEL MEADOW**

PAULINE KONER, young dance recitalist, familiar to followers of dance concerts in America by reason of her numerous appearances in New York and on concert tours, returned July 29 aboard the Champlaine from an extended stay in Russia.

She reports that interest in the dance as exhibition material in the U. S. S. R., which she visited while playing engagements at Leningrad and Moscow, is greater than that found in the English-speaking countries included in her tour.

And the masses' interest isn't confined to any particular form of choreography, she says, but takes in almost all of the pictorial phases of the art, from interpretive to modern forms.

Expecting that she would meet conditions unfavorable to the beauties of posturing and emotional content, Miss Koner declared that she found the audiences alive to all of the niceties of almost all forms of terpsichore, with a special leaning toward dances which carried an emotional appeal. One of Miss Koner's numbers, *Longing,* conveying the desire, grief and loneliness of the figurante, with disappointment as its primal urge, Miss Koner's audiences received enthusiastically, reading into its figures perhaps hidden feelings of their own. At the close of every chapter of *Longing's* story, the audiences invariably burst into rapturous salvos, the number acting as a sort of safety valve for their own pent-up feelings.

Aside from the dance interest in the Soviet capital, Miss Koner was astounded at the great advances made in the republic's arts and theatre, with the Moscow Art Theatre, under the direction of Konstantin S. Stanislavsky, among the world's celebrated masters of technic in the drama.

Miss Koner, who began to be conscious of her feet at three, took her first authentic lesson at eleven, and committed herself to Michel Fokine, at thirteen, firmly believes that the world is dance conscious as perhaps never before. A growing youngster when Pavlowa was in her final period and Isadora Duncan but a memory, Miss Koner believes, despite the antiquity of rhythmic physical motion as a conveyance of pantomimed thought and feeling, that the dance will invade within the next decade domains heretofore deemed the exclusive mission of the spoken word, telling in figures, posture and facial expression whole reams of human experience.

In pursuit of this thought Miss Koner, for one of her programs during a return engagement at the Moscow Theatre, essayed a role of social import, sometimes represented by satire. It was executed according to an established mood. The Moscow News gave her the highest type of criticism for the original conception. It was called "Three Funeral Marches." First a funeral march for a statesman, where the dancer represents the mourner. It was a visualization of the funeral procession, the mourner shedding crocodile tears at the loss of a great friend—a friend of the people—a great statesman. The land is bereaved of a powerful leader. Simultaneously one sees the falsity of the tears, the manner indicating the benefits that will accrue to him from the statesman's death. It will bring him promotion, position, financial returns.

Part two consists of a funeral for a canary. The dancer's heart seems to be torn asunder between love and loss of the beloved pet, as if it were actually part of herself in place of eternal rest. Here the dancer conveyed by movement the deepest pain and constriction of the soul upon the loss of those one loves.

The third episode the funeral of a rich aunt. The dancer must mourn to impress those around her, while inwardly she rejoices at the idea that she, the heiress, will come into great wealth. The dance is a constant change of vein—mourning, joy, false tears, happiness, all in one. This dance of social satire has been acclaimed by the USSR as representative of the wide scope of thematic content of Miss Koner's programs.

Miss Koner says she was rewarded for her initiative by the accord the number received, and she mentions the incident to indicate the warmth of her audience attitude, plus their swift divination of every change of the drama as dance pantomime disclosed it.

Her conviction that the younger women of Russia will fast build up the dance as their foremost expressive art she arrived at, she says, only after intensive explorations among the people themselves to get their reactions. Watching one of the Soviets' Physculture parades composed of more than 100,000 men, women and children dressed in costumes appropriate to physical action of the different sorts represented in the pageant, gave the dancer the idea of investigating to see how far dancing was cutting into the Physculture machinery, various kinds of dancers naturally being included in the spectacular turnout.

Noticeable among audiences, whether at the Moscow Art Theatre seeing Tolstoi's *Resurrection,* or the ballets in the Marinsky Ballet Theatre, is a rapt fervor for the most part as though the drama, color and feeling coming over the footlights were voices chanting hymns of promise and security. The 1936 Soviet Festival brought surging crowds to every one of the many items making up its programs. Another innovation, a feature of the year's Festival, was the opening of the Leningrad Theatre of Folk Art. Unlike the rigidity which most countries exercise in restricting the patronage of their box offices to the front of the house, the Festival opened its stage doors to those who cared to go behind the scenes.

Here the visitors were treated as though they might themselves be part of the rehearsals going on, with directors at their jobs of handling their players, singers and dancers. There are training schools in the new Russia for almost every form of theatre art under the new regime. The Festival for Miss Koner proved a great and thrilling pageant. In the Theatre of Folk Art the players are not professional artists, but come from the ranks of workers, amateurs all, with factory hands rubbing shoulders with field hands and other workers.

Russia still regards herself as the leader of the dance. Many changes have taken place in all of the arts in the Soviet Union, but the dance seems to lag behind on the road of modernization. Ballet still dominates. It is not an easy matter to introduce new movement, conception and idea. Tradition does not yield so lightly and conquest must be made by gradual onslaught—by inches.

Russia responds eagerly to the drama of the dance, PAULINE KONER *found, and therefore she will return again this coming season*

Many foreign dancers sought to invade the U. S. S. R. Miss Koner was chosen because of her versatility. She was invited by the Soviets upon the understanding that she would carry on her program slowly, vary her numbers so as not to go over the head of the audience and at the same time tincture her programs with modern dances.

Originally, she was invited just for six concerts at a fair rate of compensation and fare guaranteed both ways. After her brief engagement, she was offered a contract for a year and then a renewal. She gave about one hundred concerts which took her from Moscow and Leningrad to almost every corner of Russia. She danced as far north as Archangel, the "Land of the Midnight Sun," as far south as the Caucuses, and as far east as Siberia. Incidentally, air travel is so common that she made a twelve hour non-stop flight from Moscow to Sverdlovsk on the Siberian border to fill an engagement there and then returned by the same means of transportation.

Sverdlovsk is chiefly a center of heavy industry, such as mines, steel and iron foundries, tractor, automobile and locomotive factories.

By special arrangement, Miss Koner was taken on a sightseeing tour through those factories and reports that her impressions are sufficient to write volumes. However, one thing that impressed her most was the absolute equality of the women in those factories. Shoulder to shoulder with men, they work in the mines, foundries and factories. It appeared to her that a woman properly trained and prepared can at all times do hard work as well as the man, and that it is only a myth that women as a sex or a class are physically inferior to men.

Miss Koner has declined engagements in the United States because she has been re-engaged to appear in Russia next season. Her present return here is for a visit to her home, though she will give several lectures.

GINGER ROGERS *and* HERMES PAN *on the lot during filming of Swing Time*

Dancing to Fame

Hermes Pan Found Many Obstacles in His Path— But They Were to Mean Later Success as Dance Director to Fred Astaire

by DORATHI BOCK PIERRE

HOLLYWOOD motion picture studios are filled with "mystery men." Names which you occasionally hear, usually in connection with some other better known name, and which you see momentarily flashed upon the screen at the beginning of a picture with the "credits."

Such a man is Hermes Pan. Those of you who follow very closely the Fred Astaire-Ginger Rogers pictures, and most dancers do, may recall that Hermes Pan gets the credit for staging the dance numbers. In Hollywood Mr. Pan is discussed wherever dancers gather. I have heard that he is nothing more than a figurehead, that Astaire does all of the dances, and this picturesque Greek name is only a studio joke. I have also heard that Mr. Pan does everything, that Astaire couldn't dance a step without him. And so it goes; a Hollywood mystery man.

Being a curious person and also persistent, I decided to run this mystery to earth, and I did in the commissary of the RKO studios.

Hermes Pan dashed in, a little late and in a hurry, from the rehearsal of one of the "big" numbers of *Swing Time,* the latest Astaire-Rogers picture. At a first casual glance you would imagine it was Fred Astaire who was coming toward you, but upon more careful examination it is evident that Mr. Pan has his own personality and is some years younger than Astaire. However, their physical likeness is striking, they might really be twins; and their dancing too is very similar.

Hermes Pan is his real name. As I told him, it was too good to be true; Hermes, god of luck, of youth, and gymnastic exercise, and Pan, that elfin, dancing god of fun and mischief. But Hermes is part Greek and he came by his name quite honestly, although the Pan has been shortened from a longer more formal Greek name.

His father was the Greek consul to the southern states, stationed at Nashville, Tennessee. His mother was a Nashville girl and even a foreign consul is no match for the charms of a real southern beauty.

Hermes, who is now in his middle twenties, was born in Memphis, and he has an ever so soft southern drawl, hardly noticeable, but just enough to add charm to his boyish personality.

When he was two years old the family moved back to Nashville. Hermes was reared in the true southern tradition, living in a big sprawling house overrun with good-natured negro servants. There was one house boy who delighted Hermes as a child by dancing for him, and as he grew large enough to imitate the negro's steps, he too learned to shuffle and beat his feet in a rhythmic tempo. This dancing became a mania with him, first to the amusement of his family but later, when he would sometimes accompany the houseboy to the negro quarter of Nashville to see other negroes dancé and pick up some new steps, they were dismayed. He learned to tap as negroes dance, using not only the toe, as northern dancers do, but also tapping with the heel, a sort of shuffling flat-foot dance.

The negro quarter in Nashville was always called *Blackbottom,* and he thinks that is where the name of the dance originated.

When he was fourteen he made his first trip to New York, determined to win his way to fame and fortune through his dancing, but he found many obstacles and much competition to overcome. He danced for every manager and night club owner in town, and they thought that he showed them a silly, funny kind of a dance. But about a year later everyone was doing this same funny dance, and all the dancers Hermes knew were begging him to teach it to them. It was the *Charleston,* which he had learned in the south.

He found that dancing his way to fame was not the happy task he had dreamed it would be. He was glad to get any kind of dancing to do, usually dancing in night clubs, but he was not satisfied. The future did not seem sufficiently broad, and he determined to get into Broadway shows. Hermes did manage to get into several shows, but he was unable to get anything better to do than just "line work." However, he was biding his time, and not wasting it either. After watching the specialty dancers carefully at every performance, he would try to imitate their steps. If there was some particularly difficult turn or bit of technique he would ask them to show him where he was wrong when he tried it, and found the dancers very generous in giving pointers and corrections.

This was the extent of his training. He had learned as a child to pick up steps by watching the negroes. He had learned their technique of tap dancing. When he got into the New York shows he found a formalized style of stage dancing and even ballet. He loved all dancing alike and wanted to know everything about all of it. So practising by himself he learned ballet turns and technique, and the sweeping lines and rhythms of stage dancing. Hermes Pan has never had more formal dance training than this which, combined with an inborn ability to get the "feel" of a dance made it possible for him to adapt it to his style and make it his own through a sense of values and rhythm.

It was easy enough to get jobs doing line work in shows, but that was only the lowest rung in the ladder and when he wanted to go on from there to the top Hermes discovered painfully that he was in a rut. He had been dancing with his sister who was also a very lovely dancer, but since it seemed impossible to get any recognition, he made one of those startling and revolutionary decisions that only the very young and ambitious can make. Deciding that New York had nothing more to offer him and with no further thought save that of immediate action once the decision was made, he bundled his mother and sister into an old car and started blithely for Hollywood where things would be different.

Never having been in Hollywood, and without the slightest idea of the conditions they would find, these three weary travelers arrived five years ago with high hopes, youthful ambitions and exactly seven dollars to their name.

One friend from his stage days was supposed to be in pictures, but when located he was found to be "between pictures," a phrase common in Hollywood, meaning "not working."

Hermes tried to get work of any kind around the studios, bits in pictures, or even a menial job. He was not particular how he started, he only wanted to get a start, but all doors were closed in his face.

He consistently read the newspaper want ads, especially those under the "Theatrical" heading, until one day there appeared an ad for someone to teach tap dancing in a school. He was not the only applicant but he tried out and was accepted, although the remuneration was very small, a commission (about ten cents apiece) on each of the students in the class. Sometimes there would be many students and sometimes only two or three, so he earned scarcely enough money to keep alive. But despite the very unhappy conditions, in the six months he taught there he did learn how to create combinations of steps and routines with little or no preparation.

Hearing of a unit stock company that was being formed in Los Angeles to tour the western states, he applied to them as a dancer. The numbers were being staged in a very inadequate fashion by anyone who had an idea and so he asked to be permitted to stage the numbers. They said they could not afford a dance director, but nevertheless he directed a number to prove his ability to the manager, who was so pleased with it that he promptly appointed Hermes dance director of the show providing he would also sing tenor in the quartette.

Hermes says of this show, that it was a "horrible life, but a wonderful experience."

They gave three shows a day, a new show every week, rehearsing between shows, and played nothing but one-night stands. It gave him practise and confidence that might have taken years to acquire any other way. On top of all the work the show was continually being stranded and they were kept waiting for their salaries, but it was all fun, and he proved to himself that he could direct numbers.

When they finally returned to Los Angeles, he read that a show was in rehearsal to open at the Mavan theatre and the numbers were being staged by Leroy Prinz. He had been in the line of a show Mr. Prinz had directed in New York, so he went to him and was given the job as his assistant.

He was later assistant to Dave Bennett when he staged the dances for the *Nine O'Clock Revue* in Hollywood. There was considerable trouble with this show and it closed to be redone later and reopened. This time Hermes staged the numbers and was given the credit for them.

After the favorable notices his numbers received, he became Dave Gould's assistant on the first Fred Astaire picture *Flying Down to Rio.*

The big number of this picture was the famous *Carioca* number, which was staged on a very large scale with many different groups dancing it in different characteristic ways. One of the most effective of these was the negro group.

Gould appointed Hermes to direct this negro group, and as he was rehearsing with them one day, Fred Astaire came in and watched. When they were through working Astaire asked Hermes if he would help him with some of his steps. He did help Fred with his numbers in that picture and they became fast friends. Hermes is a great admirer of Astaire's work. He points out that he has all of the refinements of ballet technique when he wants to use it, but that when he taps, he dances as the negroes do, using the whole foot, heel as well as toe for his taps and his effect. He thinks this is what makes Fred Astaire such a wonderful and effective tap dancer. Probably it is also the reason Astaire was first drawn to Hermes, for while watching him direct the negro group he saw that they had this technique in common.

Hermes was Dave Gould's assistant on the next Astaire-Rogers picture, *The Gay Divorce.* After this picture, Gould left R-K-O to go with the M-G-M studios as dance director, but Hermes Pan stayed on at R-K-O and his first assignment was the next Astaire picture *Roberta.* Following that he was made dance director of the R-K-O studios and he now has charge of all dancing on that lot. While directing the dance ensembles in the last Astaire picture he was doing research on dances of the period of Mary of Scotland so the sequences in Katherine Hepburn's new film by that name would be historically codrect.

Fred Astaire creates his own numbers to a great extent and naturally has suggestions to make on everything in his pictures, but the large group numbers are Hermes Pan's. No dancer, no matter how great he is, or how clever, can correct himself. He must have someone to assist and criticize him if he is to grow and be successful, and this is what Hermes Pan does for Fred Astaire.

I asked him his method of working.

First he reads the script and listens to the music. Very often the music is not written until later, sometimes it is written to fit the director's idea for a dance. Sometimes as in the case of *Swing Time* the music is rewritten. Jerome Kern wrote the music for *Swing Time* and when the idea for a swing waltz was conceived, he composed one but did not conform to their idea of what it should be, so the accompanist on the set interpolated bits here and there to fit or suggest the rhythms. After the composer, who sat on the set listening and watching, realized just what was wanted, he wrote a lovely swing waltz. In all film work the finished picture is the result of trial and error, and in the dances, and even the accompaniment of these dances, the same rule applies.

After reading the script and listening to the music Mr. Pan turns it over in his mind for days while he tries to compose dances which will fit into the story with no break in continuity. The dances must come as the result of a situation, be the logical action, and so end that the story can pick up and go on with no readjustment on the part of the audience. This sounds reasonable but is a more difficult technique than appears on the surface. The dance must be a perfect thing in itself as a dance, but it must also be a perfect adjunct to the story that is being told. Sometimes it all fits together easily, like a charm, and sometimes they will struggle for days or weeks over one idea that will not work out as it should. And always they are followed by the shadow of the *cutter.* Will all of their hard work in continuity go for nothing when the most important key parts are left on the cutting-room floor? Fortunately both Fred Astaire and Hermes Pan insist that a dance be treated as such and not ruined by moving cameras or cutters with no knowledge of dancing.

Unlike the great majority of the motion picture dance directors this man is especially interested in doing *story* or interpretive dances. He considers them far more important to the future of dancing in motion pictures than the stupendous spectacular type of number which is currently popular. Of all the numbers he has directed he most enjoyed doing *Let's Face the Music and Dance* from the picture *Follow the Fleet.* In the picture the story came to a climax of emotions that made such a dance the logical or possible continuation. Through movement this dance showed the unspoken emotions of the two principals, just as the asides did in the play *Strange Interlude.*

Hermes Pan thinks there is a tremendous future for the modern dance in pictures and is very enthusiastic about its possibilities. Unfortunately too many people confuse the word modern dance with the idea of propaganda of some sort. Mr. Pan is not interested in any such aspects of his art; his interest is simply in the realization that modern dancers must express themselves in a modern manner and as a natural result the modern dance will grow and become increasingly important.

He tries wherever it is possible, to work out his dances in a modern idiom. In the very short but lovely dance bit in Lily Pons' picture *I Dream Too Much* he created the choreography of the waltz in a modern manner of movement and grouping which was most effective.

He is trying continually to interest Fred Astaire in the idea of modern movements in his dances. He says that it is noticeable that each succeeding Astaire picture does employ more of the modern dance, and he hopes that they will continue to do so until Astaire does an entire picture in this technique.

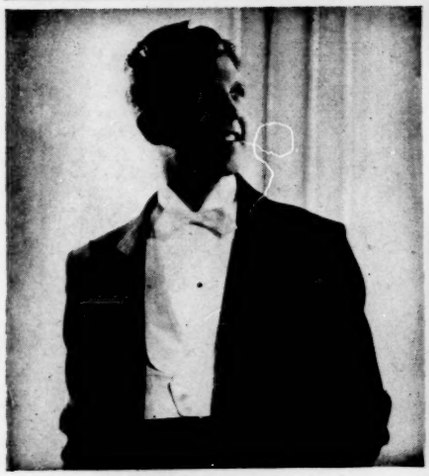
Hermes Pan apparently does not know the word cannot: his past history proves it, and in talking to him you know that if his heart is set on the modern dance in pictures it does not matter if all other dance directors are timid at its approach, he will carry on and win his point.

Some dance directors think that dancing in pictures has passed its zenith of popularity, but Mr. Pan thinks it is only on the threshold of a much greater future.

He is a very big and a very important cog in the success of the Astaire-Rogers dance pictures. May Hermes Pan be less a man of mystery and receive more of the praise that should be his!

HERMES PAN *rehearsing a number from 'Swing Time'*

Outstanding Dancers of the Season Who Ap



Top row—SARITA, DOROTHY YOUNG; *center row*—DANNY DAILY, CHARITA BAUER; *lower row*—CLIFF FERRE, SANA MARTIN

Program

CHARLES COLLINS—star of *Dancing Pirate. Russian Rag* and two encores.

THE LAMBERTONS—as a courtesy to Johnny Mattison, *Waltz.*

DANNY DAILY, vaudevillian, *Tap.* As a courtesy to Johnny Mattison.

TYRONE KEARNEY—of *On Your Toes. Musical Comedy* and *Tap.*

JOE AND BETTY LEE—*Waltz* and *Beguin.* As a courtesy to Fred LeQuorne.

LINDA MOODY—*Tap Castanets* and *Rhythm Tap.* As a courtesy to Fred LeQuorne.

DOROTHY YOUNG—of *New Faces of* 1936. *Tap.* As a courtesy to Mme. Annette.

CHARITA BAUER—*The Week's Work.* As a courtesy to Miriam Marmein.

SANA MARTIN—*Solearis* and *Corita.* As a courtesy to Angel Cansino.

CARMEN PEREZ—*Sevilla* and *Sevillanas* (with Sana Martin). As a courtesy to Angel Cansino.

RUTH PRYOR—*Minute Waltz.* As a courtesy to Louis Stockman.

HELEN LAMBERT—*Malaguena.* As a courtesy to Louis Stockman.

CLIFF FERRE—*Tap.* As a courtesy to Dele-Carlton.

JANE SPROULE—Radio City Music Hall, *Peter Pan* (assisted by Bonnie Tatman). As a courtesy to Judith Sproule.

SARITA—*Classic Spanish* and *Regional Spanish.*

ROSALIE ALBERTS—*Ballet* and *Toe.* As a courtesy to Adelaide Fogg.

ISABEL BROWN—*Fan Acrobatic.* As a courtesy to Harry De Muth.

ANNA WOLKOVA—*Tartar* and *Nocturne.* As a courtesy to Mme. Yakovleff.

VLADIMIR VALENTINOFF — *Variation, Prince Igor* (After Fokine) and *Bartender's Dance* (Massine). As a courtesy to Mme. Yakovleff.

NANCY KNOTT—*Waltz*—Debussy.

Appeared American Dancer Night for D.M. of A.

Left to right—top row—Nancy Knott, Isabel Brown, The Lambertons, Linda Moody; *second row*—Ruth Pryor, Charles Collins, Jane Sproule, Vladimir Valentinoff; *lower row*—Tyron Kearney, Joe and Betty Lee, Anna Wolkova, Carmen Perez.

D. M. of A. Convention

by

RUTH ELEANOR HOWARD

Top left—A group of girls copy costume sketches during the lunch period. Center—DOROTHY MCGUFFIN *shows* JOHNNY CECELONES *how it is done, while* KAY POPPA *watches. Top right—Time out to rest!* JANIE CLINE, *perched on chair-arm;* LEONA TURNER *studying her notes*

Circle—SARA MILDRED STRAUSS *and three of her demonstrators enlighten* JACK BOWMAN *on the modern dance*

THAT dancing teachers have not only turned the corner around which prosperity was reported to be, but that they have found the rumor altogether true, was very evident at the fifty-third annual convention of the Dancing Masters of America which was held in New York at the Roosevelt Hotel the week of August 2.

Celebrating a season in which enrollments had doubled in most schools and trebled in others, teachers responded to the convention call from every corner of the country. The attendance was 474, the largest in many years. Not only was it large in number, but it was great in enthusiasm. Classes were filled every hour of the day with eager men and women following the instructors through the programmed routines, and the halls were teeming with boys and girls in practice clothes helping one another to work out intricate steps, and groups of people renewing old friendships and busily comparing notes on the past season.

It is quite possible that there are some who still doubt the feasibility of the affiliation plan which the D. M. of A. put into effect two years ago, but certainly none who attended this year's convention could be among their number. The affiliated clubs not only contributed many delegates but a good percentage of members taking the work, many of whom attended a convention for the first time this year. In speaking of this, Secretary-Treasurer Walter U. Soby remarked, "I really believe that the fact that the various groups were represented in the directors' meetings by delegates from the affiliated clubs is one reason why we had such a noticeably harmonious convention."

There were fifteen delegate directors present, in addition to the ten regular directors of the Dancing Masters of America, Inc., making a total governing board of twenty-five.

The election of officers and selection of a meeting place for 1937 were two questions that stirred interest throughout the week. President Mrs. Montie Beach had declared that she preferred not to run for the office again, having served three years as the first woman ever to be elected to the Presidency, but it was apparent from the time the first registrations were made that she would not be allowed by the members themselves to abide by her decision. Mrs. Beach's reign has been a popular one, for she stands for complete harmony within the organization and between its members throughout the year, and has been eminently successful in bringing about this condition. Furthermore, she is the first president to be in a position to devote her undivided attention to the affairs of the organization, and although her own lovely estate, Beachmont, in Houston, Texas has suffered from neglect, the dancing profession has gained a sincere and earnest worker.

D. M. of A. Officers Elected for 1936-37

MRS. MONTIE BEACH, President
JOSHUA COCKEY, 1st Vice-President
LEROY THAYER, 2nd Vice-President
CHRISTINE MACANANNY, 3rd Vice-President
JACK BOWMAN, 4th Vice-President
WALTER U. SOBY, Secretary-Treasurer
JACK FROST, Five-Year Director

Other directors who remain in office are: DANIEL QUILTY, FENTON BOTT, ROSS ACKERMAN and ERNEST RYAN.

F. W. ('Daddy') KEHL remains Principal of the Normal School, and VIDA GODWIN remains Dean of Women.

Augustus J. Weber, of Brooklyn was Mrs. Beach's popular opponent for the presidency, and he was warmly supported by those who knew of his able leadership of the New York Society of Teachers of Dancing through several terms. The contest was keen but entirely without rancor as is evidenced by the picture on another page in which THE AMERICAN DANCER's candid camerma-man snapped 'Gus' Weber as he heartily congratulated Mrs. Beach on her re-election for the fourth consecutive time immediately after the results became known.

Leroy Thayer of Washington, D. C. was flanked by a host of representatives from the local chamber of commerce and Washington hotels and waged a successful fight to have his city voted the 1937 meeting place. This success was quite overwhelming, even in the face of Peter Villere's clever use of a blackface mammy and pickanniny who handed out delicious pralines with the admonition "Youall be sure to vote for New Orleans!" Other cities under consideration were New York, of course, Detroit, and Pittsburg, but Leroy Thayer having made such a game campaign the last three years opinion was prejudiced strongly in favor of Washington from the outset.

Roderick Grant of New York City was master of ceremonies for the week.

The Convention opened with the traditional President's Ball on Sunday night, with a program of divertissements representing each of the affiliated clubs directed by Oscar Duryea. The program follows:

CLUB NO. 3—South Texas Association of Dancing Teachers.

Group Dance: Moonlight Sonata to Beethoven's Sonata Fantasia. Julie Harper, Leona Turner, Elmer Wheatley, Adele Mazza, Dorothy McGuffin, Mary Alice Ingram, Ruth Phillips, Audrey Denniston, Bonnie Jean Tatman, Margaret Herle, Junivere Swartsell, Jane Lugenbuhl. Arranged and directed by Judith Sproule.

CLUB NO. 4—Michigan Dancing Teachers Association.

Betty Westlake, modern Spanish solo; Rae Nira Larsen, buck; Elaine Arndt, classic waltz.

Anthony Picciano, boy soprano of Idaho, songs.

Junivere Swartsell, toe solo 'Beautiful Lady in Blue,' representing Virginia Bott Sheer.

CLUB NO. 6—Louisiana Association of Dancing Masters.

Althea Rita Roesch, Doris May Diexel, tap and acrobatic; Shirley Gay, acrobatic control; Media Williams, song and tap.

Edward Sinclair, Tap Moderne.

CLUB NO. 11—Texas Association of Teachers of Dancing.

Elmer Wheatley, Rhapsody Tap; Jane Lugenbuhl, Gypsy Moods.

CLUB NO. 12, Dancing Masters of Wisconsin, Inc.

Lois Schreiter, toe solo; Master Gale Bock, Syncopated Soft Shoe. Gretchen Berndt Schmall, Tyrolian dance for children.

CLUB NO. 14—Carolina Dancing Teachers Association.

Group dance directed by Helen Durham. The Three Canadians, Ray Leslie, Corinne Croft, and Dorothy Ambrey. Sophisticated, Ballroom Dance, We Sit While We Dance.

CLUB NO. 15—Dancing Masters of North Carolina.

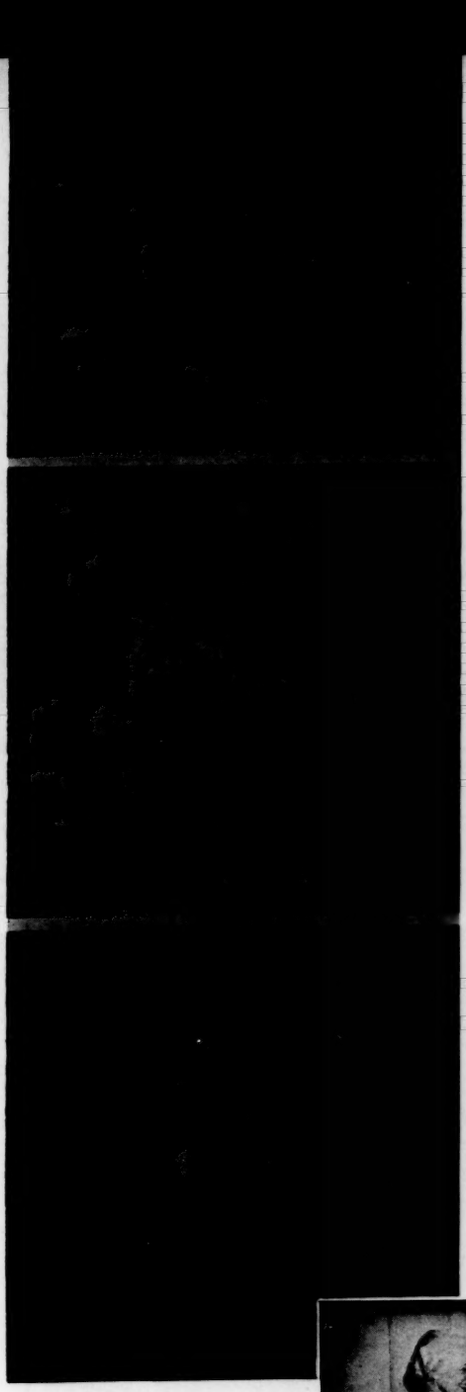
Group classic dance to Chopin's waltz and Fifth Nocturne and the finale from Orpheus as directed by Alexis Kerenoff, premier dancer of the Chicago Civic Grand Opera.

Our Colors, group dance, presented by Judith Sproule.

Thursday night, August 6th, was AMERICAN DANCER night, with a program which included the outstanding dance artists of the season. Many of these dancers, now successful in New York shows appeared as a courtesy to friends or former teachers who are members of the Dancing Masters of America—a gracious gesture of appreciation for the hours of patient endeavor on the teacher's part which goes into the making of a finished performer. The program appears on another page.

Friday night, August 7 was the occasion of the annual banquet which marks the installation of officers and a general farewell. Music for dancing was supplied by Perry's orchestra, who later played for three dance teams which were presented by Ross D. Ackerman who was master of ceremonies for the evening. The dancers were: PANCHO and DOLORES and NADINE and GIRARDO, both teams appearing through the courtesy of Alberto Gallo; and SHIRLEY RICHARDS and BOBBY GILLETTE, appearing through the courtesy of Fred LeQuorne.

During the course of the banquet, the South Texas Association, Affiliated Club No. 3 was awarded a handsome silver placque for the largest percentage of club members in attendance at the national convention. The plaque is not awarded on the basis of the



Photographed Unawares! Top — The water table was the favorite gathering spot; Center—"Watch me do it"—sitting on the floor while the teacher demonstrates; Below—On the convention floor — a class in action

PRESIDENT MONTIE BEACH *and Director* DAN QUILTY *quietly talk it over*

A friendly gathering at THE AMERICAN DANCER *booth*

Random Shots by ANDRE LATERZA—
THE AMERICAN DANCER *Candid Cameraman*

Changing shoes between classes

"Congratulations, Madam President!" — A. J. WEBER *greets* MRS. BEACH

A conference in the secretary's office: RAY BOTT, ANNA SOBY, WALTER U. SOBY, JOSHUA COCKEY

greatest number of members present from a club, but the award is based on the percentage of members present in relation to the club's total membership.

Normal School

As is the usual custom, the normal school was held the two weeks prior to the convention. This year, on the eighteenth anniversary of its founding, there were 146 young teachers enrolled for the normal work. Some evening affairs were planned for their entertainment, outstanding among them being a Costume Display and the annual Normal School Dinner.

The Costume Display was an innovation, but it proved so popular that Mrs. Beach urged the teachers to plan ahead for next year in order that it might be even more spectacular and valuable. The program was as follows:

3 *Tap Costumes for a Child of Seven*
Submitted by PHYLLIS HANCOCK of Toronto, Canado.
Modelled by Sonia Ebsen Holt, of the Ebson School, Orlando, Fla.

4 *Costumes—Winter Ballet, Maid's, Truckin', Toe Ballet.*
Submitted by LEONA TURNER, South Orange, N. J.
Modelled by Ruth Mason.

Polish Peasant Costume, authentic.
Sumbitted and Modeled by Kitty McDowell, Uniontown, Penn.

2 *Costumes—Riding Habit, Collegiate.*
Submitted by Adele Mazza, Toronto, Canada.
Modeled by Hazel Patterson.

2 *Costumes—Tap, Toe.*
Submitted by Harry H. Hessler, Cincinnati, Ohio.
Modeled by Vera Ellen Rohe.

2 *Costumes—Military, Modernistic.*
Displayed by Vida Godwin, Galveston, Texas.
Modeled by Dorothy Marie McGuffin.

2 *Boy's Costumes—Long Tail Sparkle, Tap.*
Displayed by John Cecelones, Follansbee, W. Va.
Modeled by Bobby Cecelones.

2 *Costumes—Beach Pajamas, Oriental.*
Displayed by William R. Detwiler, Columbus, Ohio.
Modeled by Betty Harrison.

Wee Maid Costume.
Displayed by Virginia Bott Sheer, Springfield, Ohio.
Modeled by Georgette Sheer.

4 *Costumes—Spanish, Russian, Truckin', Toe-Ballet.*
Displayed by Burch Mann Holzman, Tulsa, Okla.
Modeled by Dorothy Wooden.

3 *Costumes.*
Displayed by Betty Westlake, Detroit, Mich.
Modeled by Betty Westlake.

2 *Costumes—Military Tap, Musical Comedy Kick.*
Displayed by Junivere Swartsell, Dayton, Ohio.
Modeled by Junivere Swartsell.

Fancy Tap Costume.
Displayed by Theresa Rubenstein, Miami, Fla.
Modeled by Theresa Rubenstein.

3 *Costumes—Tap, Personality, Military.*
Displayed by Bernie Sager, New York.
Modeled by June and Joan Van de Venter.

Child's Costume.
Displayed by C. L. Ebsen, Orlando, Fla.
Modeled by Sonia Ebsen Holt.

Ballet Costumes.
Displayed by Sproule School of Dancing.
Modeled by Jane Lugenbuhl, Margaret Herle, Mary Alice Ingram, Ruth Phillips, Bonnie Jean Tatman.

Children's Costumes.
Displayed by Sproule School of Dancing.
Modeled by June La Mont (Little Rock, Arkansas), Sonia Ebsen Holt (Orlando, Fla.), Georgette Sheer (Springfield, Ohio).

Spangle Tap Costume.
Displayed by Mae Rose, Miami, Fla.
Modeled by Betty Ann Ganger.

Ballet Costume.
Displayed by Doris Weber, Brooklyn, N. Y.
Modeled by Marie Crinigan.

Eccentric Costume.
Displayed by Grayce Harper, Hartford, Conn.
Modeled by Grayce Harper.

Acrobatic Costume.
Displayed by Florence Coleman, Port Arthur, Texas.
Modelled by Betty Painton.

Dance of the Hours.
Displayed by Bird Kirtley, Joplin, Mo.
Modeled by Minnie Margaret Childrus.

Andalusian Spanish Costume.
Displayed by Angel Cansino.
Modeled by Sana Martin.

It was at this showing that Bird Kirtley, of Joplin, Missouri, read a paper on the modern trend in dancing.

"If we were introducing a new dish on the menu," Miss Kirtley said, "we wouldn't feel called upon to discard bread and meat—the staff of life. Neither does the majority of the dance world advocate the discarding of ballet. Even though they may be looking into the modern trend to see what it has to contribute to the dancer's breadth of vision. Criticism, pro and con, has been the history of other types of dancing we are now using as a substantial course. We are coming to recognize that there is *tap* and *tap; acrobatics* and *acrobatics,* and regardless of whether we now think they are high brows or nuts, there is going to be *modern* and *modern.*

"I beg of you, as members of this constructive D. M. of A. organization that you avail yourselves of every opportunity to become better acquainted with the modern trend in dancing. You may not, as yet, have any demand for it, but bear in mind the stream can't rise higher than its source, and that it can but add to your knowledge to expose yourselves to all kinds of dancing. Excuse the bromide of 'history repeats itself,' but I recall when I first joined the D. M. of A., I think it was in 1923, the only tap taught was by Mr. Conway and one or two others to a few men at the noon hour! No woman would be caught tapping in those days (can you imagine that, girls?). The routine was doomed if they forgot it, as there was no method of taking notes as there is today, thanks to Leo Kehl and others.

"Acrobatics was in as bad repute, both being considered rather low-brow, but I think Karl Peters has given us proof sufficient the past week that acrobatics, too, can be the very essence of artistry. Apropos of this, the discriminating are recognizing the rapid growth of the modern, not only in the theatres, but many of our leading colleges are taking it on in a big way."

The normal school closed with a banquet at which the students and faculty were guests of the D. M. of A. The program presented that evening was under the direction of Vida Godwin, Dean of Women and F. W. (Daddy) Kehl. Those who participated were students in the normal school:

Song and Dance
Bobby Jameson of the Hessler School, Cincinnati, Ohio.

Toe Solo
Ruth Mason, of the Leona Turner School, South Orange, N. J.

Lovely Lady
Hazel Patterson, of the Adele Mazza School, Toronto, Canada.

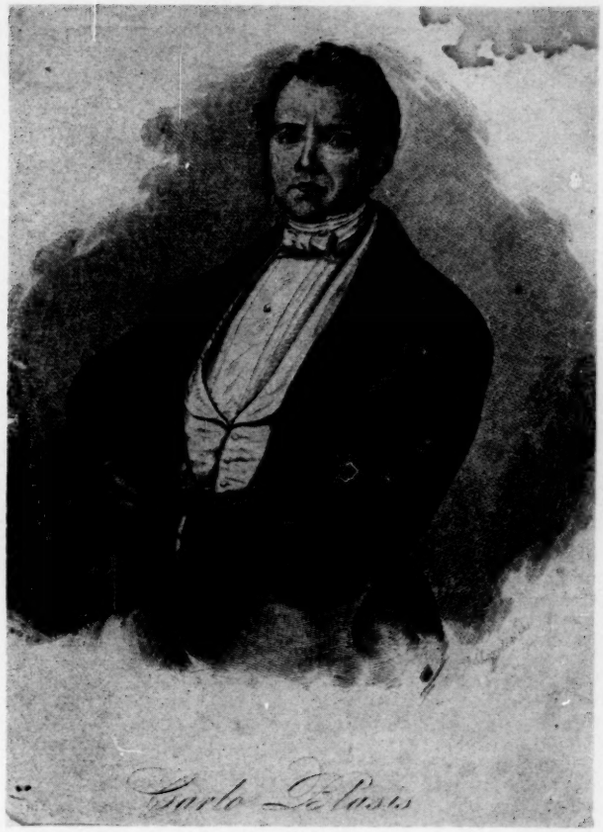
Toe Strut Solo
Vera Ellen Rohe, of the Hessler School, Cincinnati, Ohio.

Hungarian Gypsy
Theresa Rubenstein.

(*Continued on page* 32)

Carlo Blasis

His Code of Terpsichore Published in 1830 Is Still Considered the Unrivalled Authority On the Ballet



IF one were to search through the annals of dancing he could find no name that shines with brighter or more merited luster than that of the Master of the Imperial and Royal Academy of Dancing at La Scala in Milan, Carlo Blasis. For three and one-half centuries great artists, great teachers and great choreographers have added to the progress of the art, each in his particular department, but no other individual has ever achieved world supremacy in all three departments at the same time.

Blasis was born in Naples on the fourth of November, 1803, being the son of Francesco Antonio de Blasis and Vincenza Coluzzi (Zurla) de Blasis, both of ancient and noble lineage. When Carlo was about two years old his parents decided to leave Italy in order to avoid the inconveniences and dangers of the revolution which was then raging, and remove to Marseilles where the elder Blasis, finding that the prejudices of the revolution still persisted, droped the "de" from his name and took up the profession of music teacher and composer. He achieved considerable distinction as a composer of operas.

Having studied the peculiar talents and inclinations of his children, Francesco Blasis determined to give his son Carlo a thorough classical training, to which were added studies in the fine arts, including dancing. His two daughters, Teresa and Virginie, were given musical training and became musicians and singers of distinction, Virginie, the younger, subsequently achieving a rank equal to the greatest operatic stars of the time. With the training which his father bestowed upon him, Carlo early showed evidences of surprising talent in painting, musical composition and dancing, but he chose dancing as a vocation "because it usually repays before that time of life when professors of the other two may expect to reap any decided advantage from the exercise of their talents."

Carlo Blasis studied the theory and practice of music with his father, and from the best masters that France and Italy afforded he learned drawing, painting, modeling, anatomy, architecture, mathematics and languages. His instruction in dancing was under masters of the highest order, including Dauberval, Pierre Gardel, and many others of lesser distinction. At the age of 12 he appeared as principal dancer at the great theater of Marseilles with so tremendous a success that he continued for two years to perform in the principal cities of France. He became greatly impressed with the importance of pantomime as an adjunct to dancing and theatrical presentation, taking as models Talma, Lafont, Joanny and Martelli, and was so transported with what he heard and read of the English actor, Garrick, that he subsequently wrote a life of Garrick which was considered a classic.

Having removed to Bordeaux, Blasis achieved such professional approval that he was accepted as one of the ablest dancers of the time, and he was offered the most flattering inducements to appear in Paris. It was here that Blasis became acquainted with Pierre Gardel, the greatest master then living, who was from then until the end of his life Blasis' ideal and mentor.

Owing to an accident in which his left leg was seriously injured, Blasis retired from the stage at the very height of his career as an artist and devoted himself to teaching and to literary work. It is said that he labored about 15 hours daily until his death, which occurred in 1878 . He produced an almost endless list of *pas, Ballibili* and *ballets,* and a scarcely less formidable number of books and literary compositions.

In December, 1839, Signor and Signora Blasis were commissioned by the Italian Government to direct the Imperial and Royal Academy of Dancing at La Scala, which had so far deteriorated that it had ceased to be recognized among the great ballet schools of Europe. Under their direction the entire policy, and nearly the entire personnel was changed, and Blasis set about reorganizing not only the school, but the whole technical structure of the art of dancing. His new system proved to be so efficient that it was universally adopted, and even the greatest artists of Europe flocked to Milan and placed themselves under his instructions.

THE CODE OF TERPSICHORE, his most celebrated work, was published when he was only 22 years of age. It was immediately hailed the most scholarly and erudite treatise upon the subjects of dancing, pantomime and the ballet ever produced, and the praises which were heaped upon it by the artistic world of 1830 have been echoed by each succeeding generation to the present time, when Lincoln Kirstein in his recent *Dance* states that *it is still the unrivaled and universally acknowledged authority upon the ballet.*

The contents of THE CODE OF TERPSICHORE include:

The Rise and Progress of Dancing, one of the most scholarly and dependable histories of dancing up to 1830.

The Theory of Theatrical Dancing, which contains the essence of the fundamentals of classical dancing and the first suggestion of a feasible system of legible choreography. His ideas were later developed by Arthur de Saint-Lèon and Friedrich Albert Zorn.

A treatise upon *Pantomime and the Italian Comedy, The Composition of Ballets,* which contains practically the entire art of histrionic composition.

THE CODE OF TERPSICHORE ran through six editions, and was translated in whole or part into all the principal languages of Europe. During the century which has elapsed since its last publication, practically every copy extant has found its way into public and private libraries, so the work is now only available to very few teachers and students and then under rigid restrictions. Owing to its present scarcity such stray volumes as from time to time do come into the market are eagerly purchased at prices ranging from $50.00 up.

THE AMERICAN DANCER *takes great pride in announcing that this valuable work is to be made available to its readers in serial form commencing in the October issue.*

No dance publication has ever before offered such a wealth of information of the highest authority. The original Blasis text has been thoroughly revised and annotated by Alfonso Josephs Sheafe, who as the translator and editor of Zorn's Grammar, has been internationally recognized for 30 years as an authority of the highest order.

Completely illustrated with the original diagrams and pictures, THE CODE OF TERPSICHORE will be divided into monthly installments, each one an important lesson for teacher and student alike.

No dancer, nor indeed any student of the fine arts should miss this opportunity to acquire Blasis' masterpiece. Teachers—urge your students to start scrap books commencing with the October issue of THE AMERICAN DANCER—the priceless material it will contain will be invaluable in years to come!

Why Do I Dance

Angels Campana Finds Joy in Her Art More Important Than Material Rewards

by JULIAN MITCHELL

AMERICAN dancers, ask yourselves this question: "Why do I dance?"

The true story of Angela Campana, at least that phase of her career answering this question, may bring enlightenment to many who are contemplating a professional life devoted to the ballet.

Campana began her studies in Boston at the age of twelve, after seeing a local dance recital. She had known instantly that she had to dance to be happy. After glimpsing for the first time in her young life an enchanted land of make-believe, where little girls like herself seemed to fly daintily about on their toes, she wanted to belong in that land, to join these carefree youngsters in that other unreal world of the ballet.

Being the member of a very conservative Italian family living in old Boston, the chances of obtaining their consent to a dancing career seemed too remote to be worth the effort. So candy, ice-cream cones and all the childish luxuries that little girls love to buy with an allowance of fifty cents a week were sacrificed that she might have the opportunity to devote one hour during each week to the study of toe dancing.

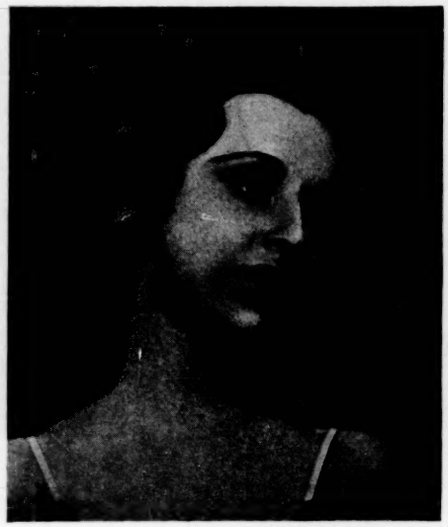
The escapade remained a very dark and exciting secret. On the days between lessons she practiced in the darkness of her room—after she had made certain that the family had retired for the night. The game was up, however, when she appeared in the annual school recital. Her family came to applaud her.

A few years later, Campana was allowed to go to New York to attend a summer course at the Alexis Kosloff studio, with a definite understanding that she was later to become a dancing teacher in Boston. As fate would have it, Andreas Pavley and Serge Oukrainsky were instructing a few classes at the Kosloff studio, before returning to Chicago for their first big season as ballet masters of the opera there.

The Campana family, resting in the smug security of staid old Boston must have completely swooned away, when one day a few weeks after their daughter's departure for New York, they received a telegram from her in Chicago to the effect that she had accepted an engagement as a professional dancer with the Chicago Grand Opera.

In two years Angela Campana achieved distinction as a *premier danseuse* of the Pavley-Oukrainsky Ballet, dancing the year around with this highly successful organization of American dancers. Long summer engagements abroad filled in the time between the annual Winter seasons at the opera in Chicago. These foreign tours included extensive itineraries in Mexico, South America and Europe.

In Mexico, Campana was especially successful on her own behalf. For six weeks the cultured theater-going public of Mexico City was entranced by the magic art of this little girl appearing like a vision of transparent loveliness in a romantic classical adagio. She enjoyed the fame and popularity of a Taglioni during those memorable weeks. Celebrated by press and public alike, Campana recalls the incident in the following terms: "My bathtubs were always filled with roses." And that is the way Campana looks upon Fame.



Pavley and Oukrainsky were leaders in those colorful, busy days of the first real American ballet. They were ballet masters who were interested in guiding the careers, the characters and the artistic lives of the young people who sought to enter professional life under their protection and direction. For these youngsters embarking on a career in the ballet they solved the many problems of finance and commercialism, guided their development as artists in a veritable society of dancers, insisted upon the complete co-operation of each and every member of the company for the sake of the ballet and thereby attained a perfect unity and balance in their devotion to the highest ideals of creative art. This harmony lasted for almost a decade. Then a surge of "individualism" set in. There were high ambitions, too high in fact, and petty jealousies over the roles of importance. Then it happened.

Campana, along with several others, catching the fever, became dissatisfied with the nearly perfect order of things. One by one they deserted the home organization to try for a bigger and better slice elsewhere. They decided that devotion to an art for art's sake was not nearly as remunerative and fascinating as the promise of fame and fortune as individual artists elsewhere.

The unusual success of Anna Pavlowa as a lone star perhaps encouraged many to strike out for higher laurels than those offered by a large and co-operative organization. They did not stop to consider that the famous name *Pavlowa* really represented, not alone a single genius of the dance, but an enormous background, including a company of artists, workers behind the scenes, a large financial investment and many years of earlier struggle and unity to win recognition.

Campana accepted a position as ballet mistress and premier danseuse of the San Carlo Opera, then as now touring the States as an independent commercial organization. The financial reward was bound to be low, as touring one-night stands was strenuous and the training of new ensembles discouraging. At the end of the season, the gifted ballerina accepted a teaching position in Boston, hoping eventually to train and establish a successful ballet company of her own. But too few students were interested in a professional career to make it worth her while. She finally resigned her teaching position as unsatisfactory and retired from active participation in the dance. Discouraged with the situation, the disillusioned young artist still found fame and fortune an elusive dream. Her career seemed definitely ended.

Angela Campana had enthralled millions with the magic of her sublime interpretations in the classical style during those days of artistic peace and plenty with the glamorous ballet of Pavley and Oukrainsky. Under proper conditions and in her own sphere on the stage she became endowed with the supernatural powers of a dancing enchantress. Her especial talents for spiritual grace and poetic motion are mystic qualities delicately conveyed. Only in artistic surroundings, with appropriate background and setting can such dancing become a lofty flight into another world of ethereal dance-dreams. Certainly she is one of those rare creatures who possess the indescribable spark of divine inspiration that lifts the true ballerina above the acrobatics of the common technician into a realm of enchanting artistry.

A few months ago Campana returned to New York to resume her activities in the dance world. What if fame and fortune had escaped her? There was something else that could not be escaped. She is a born dancer and as an artist she has something to say through the medium of her art. There is little doubt that she will be chosen again to do important things . . . as soon as there is someone in a position to choose . . . and a place in which to do these important things. In the meantime, Campana will continue to enjoy dancing with the sociable little group at the studio of Ella Daganova where she finds the artistic home she needs. They are not pushing one another aside for fame and fortune there. Those days are over. The true artist remains above petty personal satisfactions.

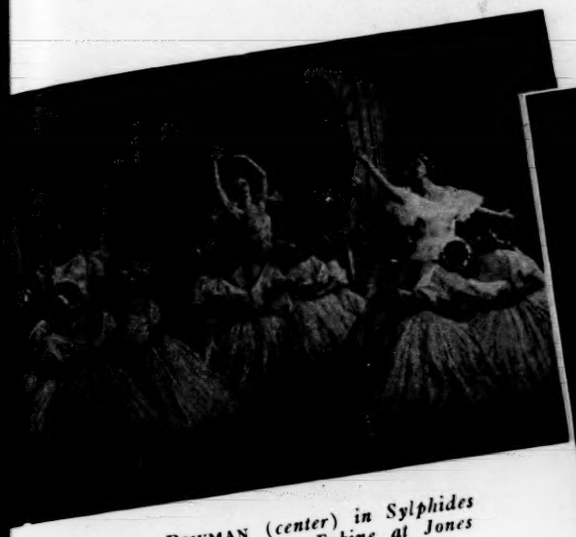
Undoubtedly, the existing conditions are not perfect for young American talent in the professional theater. There are excellent schools everywhere, turning out accomplished dancers. The student is given an excellent dance technique, some stage experience in the yearly recitals and then the young hopefuls are left to shift for themselves in their struggle to achieve recognition.

After the happy circumstances of school days, where a sympathetic and capable teacher has created an artistic home in which the dancer may develop inherent capabilities, the next step leads the graduated pupil into the barren world of the professional theater, where commercialism and the struggle for a "big name" becomes more urgent than artistic creation.

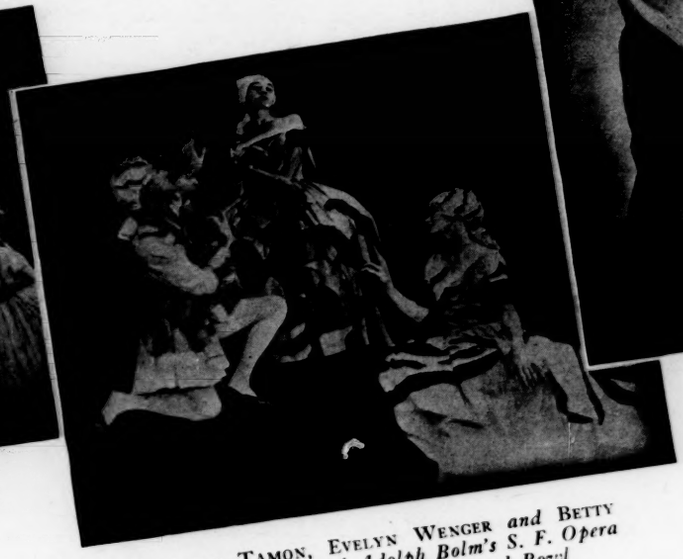
After all, the real inspiration animating every dancer comes from something much higher, much more noble, something much above and beyond the commonplace material rewards of publicity and money: the spirit of the dance. A great art, fostered through friendship down through the centuries, developed by devotion of its loyal disciples through its inception, must be far more important than any individual artist of today, yesterday or tomorrow.

Dance Events Reviewed

by JOSEPH ARNOLD KAYE



PATRICIA BOWMAN *(center) in Sylphides as presented by Vitale Fokine at Jones Beach*



ARNOLD TAMON, EVELYN WENGER *and* BETTY ABBOTT, *members of Adolph Bolm's S. F. Opera Ballet, appearing in Hollywood Bowl*

SERGE OUKRAINSKY *and* LENORE FELDEN *in "Gypsy Suite" from Oukrainsky's Hollywood Bowl production*

Doris Humphrey, Charles Weidman and their Group, Lewisohn Stadium, July 2 and 3.

This was the first of two dance events scheduled for the Stadium Philharmonic concerts this year. Last year there were many more but the attendance was disappointing and for this season the Stadium management decided on a new deal. Instead of a mixture in equal parts of music, opera and ballet, emphasis was placed on the orchestral performances with noted soloists as the features.

Miss Humphrey and Mr. Weidman drew about two-thirds capacity, which was as much as the principal musical events attracted.

The program consisted of works from the Humphrey-Weidman repertory with the exception of *Parade,* a new composition with choreography by Weidman and danced by Jose Limon and the group, and *Petite Suite,* choreography by Limon and danced by him and Letitia Ide, which has been seen only occasionally on special programs.

Miss Humphrey's *New Dance,* the outstanding choreographic achievement of the past season, was presented in abridged form and the music for it, composed originally by Wallingford Riegger for a chamber orchestra, was expanded for use of the full Philharmonic band.

Unfortunately this composition was the least successful number on the program. Whether it was the condensation, or the lack of proper stage facilities, or the vastness of the place which caused the deadening of what on every other occasion of its performance seemed a beautiful work, is hard to say.

The writer saw three previous performances of *New Dance,* and while he was not overly impressed with all the many movements of the composition, the last movement, *Variations and Conclusion,* was something to grow excited over. Yet at the Stadium even this movement lost its potency.

The same comparative failure overtook the music for the *Variations.* This score is the best that the modern dance in New York has brought forth. It would seem that arranged for symphony orchestra it would sound better. That it did not was very disappointing.

All in all the Stadium performance of *New Dance* caused one to be unwilling host to unhappy speculations.

On the other hand, the *Alcina Suite,* choreography by Weidman, an old piece in the dancers' repertory, was more charming than ever. In a program note Miss Humphrey describes these four dances from Handel's opera *Alcina* as "modern interpretations of an antique form—gently satirical they preserve the balance and symmetry of the classic, while making use of the contemporary style." They are exactly that, plus a grace and delicacy and light theatricalism which make of them first class dance entertainment. The *Alcina Suite* will be liked by experienced and informed dance followers as well as by the general concert public.

The success of the evening was won by Limon and Miss Ide with the *Petite Suite,* music by Stravinsky. There were four numbers, *Marche Valse, Polka, Galop.* Satire was the keynote, and the substance genuine theatre. "Theatre" in this sense means audience entertainment. To entertain an audience, with artistry, one must strike an emotional common denominator. The delight that the huge Stadium audience showed in *Petite Suite* was proof that this harmony had been achieved. And without any condescention whatever.

Parade, programmed as "arranged by Donald Pond," was danced by Limon and the group. It was an effective little piece of street mass movement.

Fokine Ballet, July 3 and 4, Jones Beach Stadium.

The crowds that attended these performances were reminiscent of the first appearance of the Fokine Ballet at the Lewisohn Stadium two years ago. At that time the police had to be called out to handle the thousands that could not get beyond the gates. The stadium at Jones Beach is smaller than the New York city amphitheatre, but every available seat was taken and about a third of the capacity was said to have been turned away.

The first Fokine ballet was organized by Michel Fokine. The present company was under the direction of the son, Vitale, the elder Fokine being abroad. Many of the principals were the same, and the repertory was the familiar Fokine one.

The leading dancer was Patricia Bowman, who has danced so often at the Roxy and the Music Hall. She displayed an ability which the motion picture presentations had in a great measure concealed. She was particularly effective in the new dance which Fokine the elder composed for her, *Tennis.* This took its material from the sport, and wove the themes into an ingratiating composition. It gave one the feeling of being genuinely American, and one of the few dances created even by natives to leave such an impression.

In *Persian Angel,* another solo danced by Miss Bowman, she was less successful, mainly because the piece becomes very obvious through its hackneyed dramatics. The "story" is that of an angel who becomes a mortal.

Miss Bowman has danced in New York and elsewhere for many years. She should be discovered again.

The younger Fokine devised the choreography for one long ballet, *Artist's Dream,* to music by Johann Strauss. The scenario, which can be readily constructed by anyone from the title, has to do with an artist who falls asleep and dreams of beautiful maidens. It contained an adagio, a polka, a mazurka, a valse and a galop. Three of these were danced by Miss Bowman, one by Dorothy Hall and one by the ensemble.

The piece was agreeable and performed with some adequacy by the ensemble.

The Jones Beach Stadium, as this writer pointed out last month, is no place to see any kind of a theatrical performance. The stage on the water is too far from the audience, and artists lose themselves in the distance.

(*Continued on page* 38)

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In a China Shop (Chinese)	Canaries (Old English)	Cubanala (Cuban)
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Field Flowers	Fleur de Lis	Ariel

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Maids in Mirth	Nymphs and Satyrs	

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Over the Hills	Blossoming Boughs	Pyrrhic Dance
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Sea Foam	Eroica	Mountain Nymph
Pandora	Lily Nymph	Light of Heart
Golden Box	Hark, Hark the Lark	Flute Notes
Ivy Vine	Aurora	The Message
Dryad's Bacchanal	Herald of Peace	Conflict—Victory—Peace
Liberty	Evening Song	

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PRINT IN BINDING

Student and Studio

MARGARETHA SCHADE, *who conducts her own school of dancing at San Bruno, California*

MARY *and* NANCY YIERNAN, *pupils of Susanne Sawyer and Mikhail Mordkin, Montclair, New Jersey*

JOAN *and* JUNE VAN DE VENTER, *twins who are pupils of Bernie Sager in his Jamaica studios*

Alabama

On Saturday, July 18, a nebulous shower of Alabama Stars fell on the AMERICAN DANCER! They were DOROTHY CLAIRE COOK of Montgomery, Alabama; LAURETTE CRAVEY, assistant to Miss Cook and seven of their pupils; ANNIE KATHERINE WARNER of Wetumpka, CHARLOTTE KENNEDY of Tuskegee, KATE PIERCE COOK of Montgomery, ANNIE LAURIE DAVIS of Montgomery, LOIS GIRARDEAU and MARGARET AZAR both of Montgomery, who had journeyed East to attend summer courses here.

MARY MULLER of Birmingham, Alabama, reports several of her students studying in New York this summer. Among them were: CHERRY AUSTIN, age seven, who spent six weeks studying with BILLY NEWSOME, MME. YAKOVLEFF and ERNEST CARLOS; BEVERLY WILSON, also of Tuscaloosa, who studied with PACO CANSINO, BILLY NEWSOME and at THE SCHOOL OF THE AMERICAN BALLET; HELEN PHILLIPS of Birmingham who studied with ELLA DAGANOVA and BILLY NEWSOME. INGER TUSEN, associate teacher at Miss Muller's SCHOOL OF MODERN DANCE in Birmingham, studied with CARLOS, BEAUCAIRE and DAGANOVA.

JOAN WEBB, partner of MARY MULLER in conducting the STUDIO OF THE MODERN DANCE in Birmingham, was recently married to Joseph Lentz(technical director of the WPA Federal Theatre Project in Florida. The Lentzes spent their honeymoon in Jacksonville, and upon her return the bride will continue her teaching in the school as Joan Webb. Another Lucy Stone-er!

Arkansas

SPRINGTIME REVUE was the billing by which the pupils of MRS. J. B. FREESE of Hot Springs, Arkansas were presented in annual recital recently.

California

CHAMPION and JEAN pupils of ERNEST BELCHER who won the VELOZ and YOLANDA contest in Los Angeles have gone to San Francisco to appear at the St. Francis.

The Associated Dancing Teachers of Southern California have made very ambitious plans for their 14th Annual Convention at the Huntington Hotel in Pasadena on August 23, 24, 25 and 26.

The instructors who will teach this year include: ERNEST RYAN, president of the organization, ERNEST BELCHER, GABRIEL CANSINO, BLANCHE COURTNEY, VIRGINIA GOLLATZ, H. A. HEMPHILL, DAVE KING, MERRILL KENNEDY, LOIS NAUDAIN, AGNETA SLANY, GRACE STRIFLER, JULES SWART and DOROTHY TOWNSEND.

TOM MONTES, formerly with the Metropolitan Opera Co., has come to California and is staging special performances at the Rainbow Studios.

ROY RANDOLPH presented his children's revue at the Ambassador Hotel on July 2nd.

NORMA GOULD presented her children's classes in a ballet *The Land of General Content* on June 20th.

FANCHON and MARCO Studios announce that the enrollment in their summer normal course is fifty per cent larger than last year.

For the first time in its fifteen years the Hollywood Bowl has this year inaugurated a series of Dance-Appreciation talks. Through the courtesy of THE AMERICAN DANCER they are presenting DORATHI BOCK PIERRE, the magazine's western representative, in four talks on the Tuesday preceding the Thursday Dance Night, at Barker Brothers Auditorium at 2 P.M.

June 30th saw an ambitious ballet performance given in the Centinela Bowl in Inglewood, California. The dancers were children from kindergarten to intermediate age, and the production was beautifully costumed. The ballet had original music by Fern Hart, and the story was based upon Grimm's fairy tales.

NEVIA RAYE, *professional pupil of the Kathryn Duffy Studios, Oklahoma City, Okla., now at Ben Marden's Riviera*

CAROLINE CHAVEZ, *pupil of Helene Mareau, Santa Fe, New Mexico*

Three-year-old FRANCES EASTMAN, *youngest pupil of Orma Belle Shannon, of the Rochester (N. Y.) School of the Dance.*

JOHNNY BOYLE, famous tap dancer and teacher, is in California for the summer and is teaching at the EDITH JANE Studio.

The Perry Studios with one of the most distinguished faculties of any school on the coast finds it necessary to considerably enlarge the studio quarters.

LOUIS E. DORN has had an agency on the coast for some time making a specialty of booking talent for cafes and clubs. He has just recently opened a dancing school in conjunction with his other work. BILLY DREYER will teach tap, assisted by MISS FERN FORNEY.

ELLA SERRURUER, former assistant teacher with Benjamin Zemach, is now forming classes of her own.

NORMA GOULD feels especially fortunate in having BONNIE BIRD from the MARTHA GRAHAM studios teaching in her school this summer, for Miss Graham herself will not teach outside of New York this year.

ARNOLD TAMON has been joined in San Francisco by his sister Charlotte, who will assist him with his work in his school there.

VIRGINIA STEWART and MAX OTTO of the School of Modern Dance announce Classic Ballet technique in the summer classes.

On June 25th the California Art Club was the setting for the annual Japanese Dance Festival, staged by the Japan-American Society. MME. KINEYA YASOYO presented authentic classic Japanese dances.

The EDITH JANE studio announces that ADOLPH BOLM will give daily lessons at the school during his stay in Southern California presenting two opera ballets and one ballet night at the Hollywood Bowl.

After several years of patient endeavor, THE DANCING TEACHERS BUSINESS ASSOCIATION OF LOS ANGELES has at last succeeded in having the cost of the dancing teachers' license

BETTINA NORBERG, *who is dancing again this year in San Mateo fiesta, San Mateo, California*

GERALD CUMMINS, *tap instructor at the Burkhimer School of Dancing, Charlotte, N. C.*

FRANK REILLY *and* JANICE FOLEY *of the Eugenia Foley School, South Orange, New Jersey*

Student and Studio *(Continued)*

Pupils of CLAUDIA DRUSHKE, *Milwaukee, Wis. in recital*

ALICE FRANCES WATSON, *of Pocatello, Idaho and her students at their 8th annual revue.*

Pupils of JOHN OXX *of Hornell, N. Y. in 'Sitting Out the Dance,' novelty chair number*

Seventh Grade Masquerade party staged by the DELE-CARLTON *Studios Athol, Mass.*

reduced. Teachers now pay twice a year instead of quarterly, and on the following basis: for 15 pupils or less the fee is $16.00 per year as against $30.00 previously paid; for 15 to 150 pupils the fee is $40.00 per year as against $80.00 heretofore. Secretary Wanda Grazer is to be congratulated for her diligent effort in this behalf!

EMILIE and ROMAINE, formerly a well known dance team, and now known as THE ROMAINES have just opened a most complete new photograph studio in San Francisco.

THOMAS SHEEHY of Los Angeles and formerly of Chicago will be guest teacher at the annual convention of the CALIFORNIA ASSOCIATION TEACHERS OF DANCING. This year's meet will be held at the St. Francis Hotel in San Francisco on September 5, 6, and 7 with an outstanding faculty.

Pupils of the WILLIAM PALMER SCHOOL of the DANCE presented a programme of dances June 13th at the I. O. F. Auditorium in San Francisco. MR. PALMER has just announced his engagement to Amy Sargenti.

AGNES WILLIAMS of San Francisco presented her pupils in annual recital June 18th. Outstanding among the dancers was ETHEL SCHUTT who performed some very clever acrobatics, two year old GAIL GIBSON, a ballet dancer, and PATSY FELIX and MARGARET ELLEN TOMPKINS, tap dancers.

WELLAND LATHROP, exponent of the Modern Dance, is now training with a select group of dancers in the ANN MUNSTOCK SCHOOL for a solo and group recital to be given in San Francisco at the end of August. MR. LATHROP is the soloist and director of the CORNISH DANCERS in Seattle and is regarded as among the most promising young dancers in the West.

BETTINA NORBERG, who was the only solo dancer last year at the San Mateo County *Fiesta* held at Bay Meadows, has again been chosen to dance in the pageant to be presented at the *Fiesta* in October. She will perform two numbers—a slave dance and an oriental fantasy. She is a pupil of OLGA ZICEVA and has won two scholarships at the Callen Tjader Studios for tap dancing. At the present time she is studying at the JEAN MUIR SCHOOL in Hollywood.

Colorado

NENA FIEDLER has just opened a school of the dance at Holyoke, Colo.

Connecticut

Juvenile Follies of 1936 was the title of MME. ANNETTE'S thirteenth annual musical recital given June 23 at the Schubert Theatre in New Haven. The Juvenile Dance Follies was built around the Treasure Island Idea and was presented in three acts.

RUTH PERRY presented her pupils in their second annual Dance Revue on June 20th at the Community House, Branford, Conn.

Florida

BILL PECKS has opened a studio in Miami, Florida. Mr. Pecks was formerly with the Mae Rose Studio of that same city.

Georgia

Before leaving Atlanta, Georgia to attend the D. M. of A. Convention in New York, DOROTHY ALEXANDER, popular teacher of that city and leader in the Dancecrafters Club of Atlanta, okayed plans for a new studio to be built during her absence. When she returns after attending the convention of the Chicago Association of Dancing Masters she will occupy the new building.

BERT BERTRAM of Augusta, Ga., presented a recital recently at the Tubman Auditorium in that city. The numbers staged by MR. BERTRAM were striking and out of the ordinary, according to local commentators, both in concept and for the fact that they were danced by pupils who ranged in age from two to fifty-two! He is making a diligent effort to revive interest in the Little Theatre Movement in Augusta and reports gratifying progress.

Illinois

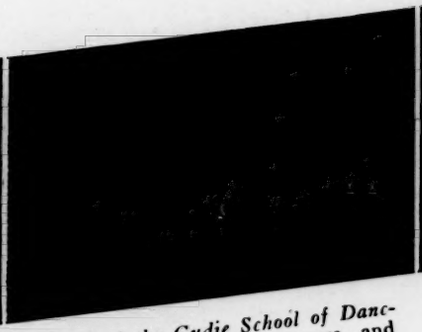
THE GLADYS HIGHT SCHOOL OF DANCING in Chicago has just completed its seventeenth annual teacher's course. Many who took the course last year returned for new material and many of the students took the Modern German Course which was held this summer. MISS HIGHT has announced a Student's European Tour for next summer for those interested in the art of the dance.

ERIKA THIMEY directed 150 participants in the German Day celebration at Soldier's Field, Chicago, June 14. Choreography arranged to Beethoven's *The Heav'ns Are Declaring the Glory of the Lord,* was arranged by MISS THIMEY.

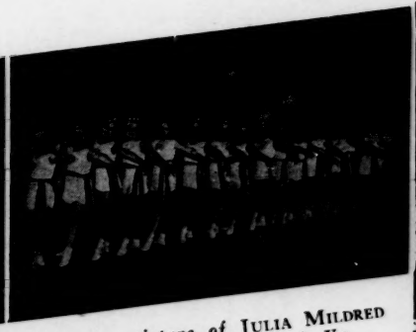
BRUCE R. BRUCE announces that the opening of his new and thoroughly modern studio on the fifth floor of the Lyon and Healy Building in Chicago will inaugurate a new era in scientific acrobatic work. Over five hundred students have taken the acrobatic course during the months of July and August.

NICHOLAS TSOUKALAS sailed for Athens the latter part of July where he will appear in concert under the auspices of the Writer's Guild of Greece. Mr. Tsoukalas will also give performances in the three principal cities of Greece, and later will tour Austria, France and England. Included in the program will be several plastiques danced to music set to the poems of poet-laureate Kostas Palamas. During MR. TSOUKALAS' absence his assistant, LURLENE GRIFFITH, will conduct all classes in the Chicago school. Upon his return to this country, he will start work on a performance to be given

Pupils of Mary Elizabeth Fassig, *Wheeling, W. Va., in "Mammies on Parade."*



Pupils of the Gudie School of Dancing, Allentown, Pa. Frances and Billie Gudie, *teachers, at the side.*



Classroom picture of Julia Mildred Harper School, *Richmond, Va.*

Top right—A group from the Dawn Studio of Dancing, Baltimore, Md., of which Mildred Scherr *is director*

Inger Tusen, *Associate teacher,* Mary Muller *director,* Cherry Austin, *pupil of School of Modern Dance, Birmingham, Ala., take a lesson with Carlos (right)*

October 7 under the auspices of the Greek Society of Chicago, in which MISS GRIFFITH will also be seen. This is TSOUKALAS' first visit to the land of his birth since childhood.

THE THELMA LEAH ROSE SCHOOL OF THE DANCE presented a summer dance revue at the R. K. O. Virginia Theatre in Champaign, Ill., June 17 and 18. MISS ROSE, who has been vacationing in New York for the summer, will return to her studio in Champaign by way of Chicago where she will attend the convention.

Kentucky

ELLEN IRMA FLANADY of Louisville is the teacher of six year old ANNA MARY ALBANESE who won six consecutive times in the *Children's Amateur Hour* presented every Sunday over radio station WAVE at Louisville. Because of her interest in the children appearing on this program, Miss Flanady ordered a tap mat while she was in New York to be sent to the radio station for the use of the child performers. The mat is to remain in the station's possession as long as the *Children's Amateur Hour* is a regular feature.

Coquettes — from the recital of the Jane Caryl Muffat School of Dancing, *Dearborn, Mich.*

Louisiana

JOSIE CORBERA presented a ballet recital on July 28 at the Maison Blanche Auditorium in New Orleans. Pupils of the summer ballet classes participated and ballet dancing alone was featured. Those taking part were MAXINE CROWLY, ELAINE BEVINETTO, SHIRLEY MAE GUMPERT, ROSE THURSTON, BARBARA DODD, ALSIA LOUISE CORBERA, JANE ATWOOD, HARRIET BRIEDE, JUNE GUILLOT, MARIE LOUISE CARRERAS, BEATRICE TRIDICA, JESSICA COZINE and PRECIOUS BOMBOY.

Ballet of Boys from Phil Osterhouse *School, Grand Rapids, Mich. Left to right,* Jack Eleveld, Jack Richmond, Don Koski, Bill Corrigan, Jack Minesma, Ben Leemkuis, Don Blitz, Bob Janes, Frances Ward, Al Pratt

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JUNE AND WARD GUILLOT, juvenile adagio team who were trained by ELLIOT VINCENT, have won six contests sponsored by the local theatres in New Orleans recently.

SHIRLEY THOMASOIL, pupil of JOSIE CORBERA, proved her ability as a teacher when she presented her pupils in a recital. Although Shirley is only thirteen years old she conducts a class in Gretna, La.

Massachusetts

THE DELE-CARLTON STUDIOS recently staged The Three Gondoliers at the Deerfield Academy in Brooksfield, Mass. ADELE YOUCONIS AND CARLTON RICHARDSON, whose first names combine to make the studio name, are also the dance masters of the Palmer High School near Springfield. This team is seen in daily exhibition work for the Junior League and will be found in a new studio in Athol, Mass., at the opening of the season.

Students who take part in the Montal Junior Revues presented at theatres, lodges, etc., San Francisco. Pupils of Charles Montal

Minnesota

Four of the eighteen dancers chosen from 400 entrants to appear for a week at the Minnesota Theatre in Minneapolis recently, were pupils of JOYCE TRIMMER. They are: AUDRE MARIE JOHNSON, JEANNE WOKER and DOLLY AND DICK. The latter two are a brother and sister team who did a novelty tap number chained together as bride and groom. Miss Trimmer is the originator and producer of *Miniature Minstrels,* a kiddie show which has played

Virginia, Jerry *and* Harry Aeillo, *professional pupils of* Cora McFarland, *who specialize in Hawaiian dancing. McFarland-Joy Studios, San Francisco.*

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around St. Paul for the last four years. They last appeared at the Hollywood Theatre in South St. Paul.

PHIL OSTERHOUSE presented his seventh annual dance revue under the title *Season's Sensations* at the Ramona Theatre in Grand Rapids, Mich., recently. *Season's Sensations* was divided into twelve parts, each part being a month of the year and the numbers therein being characteristic of that month's chief events. MR. OSTERHOUSE has a boys' ballet class in which he stimulates interest by a yearly contest to determine which boy can perform the highest leap.

Maine

DOROTHY MASON, Portland, Maine, teacher, has recently been in New York studying with ELLA DAGANOVA. Miss Mason is Dance Director of Camp Paysock, Winthrope, Me., and is now in the throes of arranging the choreography for a pageant to be presented there at the end of the summer. Among her former pupils are: ALICE CANON, Ballet Captain at the Radio City Music Hall; BERNICE NILES, who is now on tour with IMOGENE ROSE of the famous Rose family; DOROTHY WESTCOTT and DOROTHY ALLEN, both appearing in revues in and about New York, and MARTHA UNDERHILL and ELEANOR PARR, featured dancers with dance bands playing various resorts throughout Northern Maine.

The City Opera House at Waterville, Maine, was the scene of the ELOISE TOTMAN ANDERSON recital which took place recently. Described by the local newspapers as "a galaxy of grace and beauty and gorgeous costumes," this recital proved to be the greatest success that MISS ANDERSON has ever known. SHIRLEY THOMPSON and JACQUELINE OTIS were outstanding among the performers.

Marlyand

The Cinderella Ballet was featured by the DAWN STUDIO of the DANCE, Baltimore, Md., in its annual recital. The entire production was under the personal supervision of MILDRED L. SCHERR. The principals in the ballet were: JEAN SLETCHER, BETTIE MAE CERNICK, GEORGIA HALL, RUTH O'BROCHIE, SHIRLEY MAE NIZER, BETTY OLETSKY and JEANETTE LEVIN who showed remarkable talent for soft shoe and off-rhythm tap dances. MISS SCHERR appeared in two numbers, *Truckin'* and *Gypsy Dance.*

New Jersey

EDITH EMMETT, of Denville, is teaching this summer at the Lake Mohawk Country Club. Pupils of the EMMETT DANCE AND DRAMATIC STUDIO were presented at the clubhouse in recital July 3, in a revue entitled *Havana Bound.* There were three scenes in which various types of dancing were presented followed by an artistic ballet to music from *Faust.* Forty-five children had been enrolled for the Lake Mohawk summer course before the first classes convened and the advance registration for ballroom was equally as gratifying.

One way to make your students happy in the warm weather, reports GLADYS KOCHERSPERGER, is to follow a strenuous workout in the studio with a cooling swim and a picnic. Sunshine Lake, near Merchantville, N. J., is the place where MISS KOCHERSPERGER'S pupils find relaxation and rest after class.

Outstanding among the dancers participating in the recital given by the CHRISTIE-BROWN SCHOOL OF DANCING at the Hotel Woodrow Wilson in New Brunswick, N. J., were DOROTHY WHITMAN, PEGGY BOOTH, OLIVE DABINER and EDITH HUNTLEY.

Presenting *The Pampered Princess* at St. Vincent's Orphanage, the pupils of HELENE MAREAU'S Studio of the Dance, Santa Fe, N. Mex., closed their season for the summer.

PATTY AND GLADYS KOCHERSPERGER appeared in several dance solos the evening of August 12 at the opening of Wellwood Park. Senator Woodrift and Congressman Woolverter of New Jersey and several other well known Washington celebrities were on the program which was broadcast from WCAM.

Visitors

During the month past these teachers visited the office of THE AMERICAN DANCER:

Ruth Estes, Shreveport, La.
Marjorie Latta, Orangeburg, S. C.
Mary Swinford, Paris, France
Frank Bonner, San Antonio, Texas
Phil Audette, Chicago, Illinois
Nicholas Tsoukalas, Chicago, Illinois
Mary Beetle, Montreal, Canada
Mayme Forbes, Charleston, S. C.
Marjorie Berlin Fink, Bethlehem, Pa.
Virginia Sexton, Easton, Pa.
Bert Bertram, Augusta, Ga.
Eura Beringer, Montgomery, Ala.
Dorothy Claire Cook, Montgomery, Ala.
Laurette Cravey, Montgomery, Ala.
Annie Catherine Warner, Wetumpka, Ala.
Charlotte Kennedy, Tuskegee, Ala.
Kate Pierce Cook, Montgomery, Ala.
Annie Laurie Davis, Montgomery, Ala.
Lois Girardeau, Montgomery, Ala.
Margaret Azar, Montgomery, Ala.
Kae and Helen Sullivan, Ironwood, Mich.
Jane Caryl Muffat, Detroit, Mich.
Muriel Kreinson, Bradford, Pa.
Gladys and Helen Kingsbury, Dallas, Tex.
Eleanor Putnam, Los Angeles, Calif.
Marie Barbuscak, Fairmont, W. Va.
F. W. Albright, Kemmerer, Wyo.
Violet F. Nappi, Birmingham, Ala.
Mrs. Park Mathewson, Raleigh, N. C.
Gladys E. McClellan, Rochester, N. Y.
Geraldine Hoffman, Buffalo, N. Y.
Biba Shields, Duquesne, Pa.
Kathryn Duffy, Oklahoma City, Okla.
Katherine Laird, Birmingham, Ala.
Evelyn Carr, Birmingham, Ala.
Antoinette Monferoni, Wilmington, Del.
Margaret Louise Parham, Birmingham, Ala.
Dorothea Black, Birmingham, Ala.
Joyce Manning, Cleveland, Ohio
Joy Wadsworth, Joliet, Ill.
T. Fogg, Bath, Maine
D'Aubour and Rene, New York
Dora Duby, Mexico City
Edward H. Fish, Omaha, Nebraska
Sonia Marens, Syracuse, N. Y.
Nina Tinova, New York
Viola Kruse, Bronx, N. Y.
Mildred L. Scherr, Baltimore, Md.
Eloise Anderson, Waterville, Maine
Winona McDowell, Uniontown, Pa.
Kitty McDowell, Uniontown, Pa.
Roy Walker, Holyoke, Mass.
Gertrude Orloff, Schenectady, N. Y.
Dorothy Perkins, Kansas City, Mo.
Adele Mazza, Toronto, Canada
Elise Allen Corner, Rockland, Maine
Ellen Irma Flanady, Louisville, Kentucky
Mrs. H. A. Widman, Beaumont, Texas
Miriam Widman, Beaumont, Texas
Dolores Widman, Beaumont, Texas
Mrs. Mary Duffy Smith, Houston, Texas
Judith Sproule, Beaumont, Texas
Mrs. R. L. Lugenbuhl, Beaumont, Texts
Audrey Denniston, Ithaca, New York
Lucile Hagen, Joliet, Illinois
Elnor Mae Oyer, Kansas City, Mo.
Kamma Hensler, Copenhagen, Denmark

New York

While attending the D. M. of A. convention in New York, SONYA MARENS, of Syracuse, took special classes with prominent teachers. On her return she will introduce the new ballroom craze, *Swing.*

AL LEONARD, well known tap teacher who has been associated with the HARRY DE MUTH STUDIOS these six years, was married to PEARL SIEGAL, June 27. Their two weeks honeymoon was spent in Atlantic City. Once again romance stalked the boardwalk!

SIMA BORISOVANA, who is spending a two months vacation in Europe, will return to New York City and resume her work with the Duncan School early in September.

Diplomas were issued by SONIA SEROVA to three of her summer course students on July 31: PEGGY SAMMENS, who will become assistant teacher at the BETTY SPIERS SCHOOL in Toronto, Canada; ISOBEL SCHWARTZ, who will open her own school in Jersey City, and BARBARA THOMAS who, although she has just become of age to receive her diploma has been operating a school at Mt. Vernon for the past two seasons. Other SEROVA pupils who are distinguishing themselves are: FRANCES NORTH, who will be a dancer in the new Rowland Stebbins musical, *White Horse Inn,* slated to open at the Center Theatre soon, and JUDITH SAMMONS, who is now a Gay Foster girl at the Roxy Theatre.

MICHAEL MORDKIN will direct the ballet to be included in the scene from Tchaikowsky's famous opera, *Dame Pique,* to be a feature of the annual Russian Students Ball in the grand ballroom of the Ritz Carlton Hotel, November 6. A Polonaise and Waltz will be danced by members of the debutante and Junior committee clad in costumes of the 19th century.

JACK MANNING, in addition to holding his own six weeks normal course in New York this summer, has been engaged to teach for all four of the big conventions: THE DANCING MASTERS OF AMERICA, New York; THE CHICAGO ASSOCIATION, Chicago; THE BOSTON DANCING TEACHERS CLUB in Boston; THE DANCING TEACHERS BUSINESS ASSOCIATION, New York. The year is just one normal course after another for this ace of tap teachers, for immediately following his convention work the Mannings will embark on their third annual tap teaching tour.

ANGEL CANSINO, who is arranging typical Spanish gypsy dances, done to guitar music which he will teach in his studio this fall, will teach at the convention of the Chicago Association of Dancing Masters during the last two weeks of August. SUSITA CANSINO, besides conducting the ballet department of the school, will take over the Spanish classes during the absence of her husband. After the convention, Susita and baby Carmina, if the war situation has cleared up sufficiently, will go to Spain where Carmina will attend school and visit with her grandparents. There, she will have the opportunity of studying Spanish dancing with her grandfather, ANTONIO CANSINO.

The National Dance Congress and Festival

(*Continued on page* 32)

To the D. M. of A.—

and Every Teacher of Dancing:

"GREETINGS"

We fully appreciate the pleasure of serving you in the past—and to the many who have graciously expressed by letter or in person their satisfaction with Dazian facilities—many thanks. . . . Like yourselves we look forward to *your* increased business next season, planning a greater scope of service for you—with the accent on —

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Foot-Notes

by LEONARD WARE

USAF and SULAMITH MESSERER, Russian Soviet dancers, are booked for a concert tour of this country this fall. They were supposed to dance her several seasons ago, but due to many other foreign performances the Soviet authorities called them back to Russia and sent Vecheslova and Chabukiani in their place. The MESSERERS are brother and sister and their program will consist of dances from *Salambo, Don Quixote, Flames of Paris* and other Soviet ballets.

RUTH PRYOR, formerly premier danseuse of the Chicago Civic Ballet and one of the headline attractions at the World's Fair for two years, visited New York prior to fulfilling an engagement at Loew's State the week of August 14th.

A prominent Nashville, Tennessee teacher, LUCY BANKS MOWER, has been signed by Harry Cubertson of Chicago for a concert tour throughout the north and midwest where she will dance before the largest universities, women's colleges and organizations in that section. After Christmas MISS MOWER will resume her tour in the midwest and then to the deep south where she expects to fill engagements until early spring. Her accompanist will be MAURICE DUMESNIL, formerly with Isadora Duncan.

YVONNE NOVA, fan dancer, is a feature of the Summer revue at the Paradise Restaurant. MISS NOVA also offers several other dance specialties executed in a most unusual manner. Among the other artists appearing there are JOHN STEEL, FLORA VESTOFF (niece of Veronine Vestoff), EDNA MAYE, INA BENSON, DAWN GREENWOOD, KAY CAMERON and DOROTHY JEFFERS. BERT FROHMAN officiates as master of ceremonies.

THE BALLET ESPAGNOL DE JUAN MARTINEZ will make its American bow on November 8th at the Guild Theatre. SENOR MARTINEZ was formally leading male dancer with LA ARGENTINA at the Paris Opera Comique and has toured European cities in concert many times. Prior to its New York debut THE MARTINEZ BALLET will appear in Havana for two weeks.

THE BALLET CARAVAN, a group of twelve dancers from the AMERICAN BALLET of the METROPOLITAN OPERA, was engaged for Lawrence Langner's production of *The Would Be Gentleman* by Moliere which opened at the Country Playhouse in Westport, Conn., on August 3.

In the first act of the play, which was written by Moliere in compliance with Louis XIV's request for a ballet, the dancers appeared in the *Ballet of the Peacock Among the Roosters;* and again in the second act in the *Dance of the Tailors* and in the *Ballet of the Cooks at the Banquet.* In the third act they danced in the *Turkish Ceremonial Scene.* The choreography for the first act is by ERICK HAWKINS; for the second act by EUGENE LORING; and for the third act by LEW CHRISTENSEN, all members of the BALLET CARAVAN. This company has now resumed its New England tour which was interrupted to fill this engagement.

A new producing firm, CARROLL-STRAUSS-LONERGAN, who are NORMAN S. CARROLL, SARA MILDRED STRAUSS and JOHN LONERGAN, with offices located on the Ziegfeld Theatre roof, are preparing to produce two stage units which will tour the de luxe picture theatres. This same firm recently purchased the rights to SAMUEL JOHN PARK'S musical comedy, entitled *Oasis* for an early fall production. MR. PARK will direct the book and MISS STRAUSS and MR. LONERGAN will stage the dances. The production will be under the supervision of NORMAN CARROLL. This firm has already produced units in Europe and has furnished part of the floor show for *Bouche's Villa Venice* in Chicago.

The latest film featuring the accomplished artist ANTON DOLIN is entitled *L'Invitation a la Valse* and is now being shown in London. We hope they will waste no time in sending this picture over to be viewed by American audiences. In October last ANTON DOLIN partnered with JESSIE MATTHEWS had the honor of dancing before the late King George at the London Palladium, and on November 11 of last year, he organized the MARKOVA-DOLIN BALLET and is now touring Great Britain with his company of sixty performers and a symphonic orchestra composed of forty-two musicians.

MANUELA DEL RIO, the noted Spanish dancer, gave a series of recitals during July and August at the leading European casinos including those of Dinard, Royat, Knooke, Ostend, Barcelona and San Sebastian.

Top—THALIA MAYA *as Carmen in the Yakovleff ballet at the Stadium*

Center—KAY PICTURE, *booked to appear in Vinton & Freidly's forthcoming show*

Lower—CABANESE TRIO, *now at the Village Barn, N. Y.*

PAUL HAAKON will be the premier danseur of the new Shubert musical to be presented to Broadway audiences sometime this fall. Beatrice Lilly is the star and rehearsals will begin around the first of September. The name of the show has not been decided.

The vivacious motion picture star and gypsy dancer, ROSITA MONTENEGRO, will make her New York appearance sometime this fall in a program of *Gypsy* and *Spanish* dances. SENORITA MONTENEGRO has recently returned from a tour of Europe and South America where she filled engagements accompanied by an orchestra of sixteen guitarists.

The EDWIN STRAWBRIDGE-LISA PARNOVA group made its debut in Philadelphia's *Robin Hood Dell,* July 20 and 21 in excerpts from Debussy's *L'Après-midi d'un Faune, The Bartered Bride, The Sorcerer's Apprentice* (Dukas), and two Strauss waltzes, *Artists' Life* and *Tales from the Vienna Woods.* MR. STRAWBRIDGE and MISS PARNOVA danced the leading roles and together they danced Saint-Saens' *Dance Macabre.*

ROMNEY BRENT, who recently completed a feature role in the British picture *East Meets West,* has been added to the cast of JESSIE MATTHEWS new musical picture *Paris Love Song* based on a story by Francois de Croisset.

GINGER ROGERS, co-starred for the sixth time with FRED ASTAIR in *Swing Time,* started work in that picture on the sixth anniversary of the day she made her first appearance before a motion picture camera.

EVELYN THAWL is the *Prima Ballerina* of Bobby Sanford's Showboat Revue aboard the steamer Empire State.

TAMIRIS and her group recently presented a new version of *Salut au Monde* based on the poem of Walt Whitman at the McMillin Academic Theatre at Columbia University.

The Kurdise Princess, LEILA BEDER-KAHN, will open her American tour with a concert at New York's Guild Theatre on October 25 in a program of Oriental dances. MISS BEDERKAHN has been touring European cities since her last appearance here in 1931.

IMOGENE COCA returned to the cast of *New Faces* after a week in Jed Harris's new Broadway production *Spring Dance.*

The earliest ambition of RAY BOLGER, star of *On Your Toes,* was to be a bank president. He didn't become a banker, but he was a vacuum cleaner salesman way up in Maine before he found dancing was his forte.

MARIA GAMBARELLI arrived in New York from California the latter part of July to start rehearsals on the annual *Metropolitan Buck Hills* show which will be presented at Buck Hills, Pa., September 4 and 5.

The *Streets of Paris,* Luna Park, is presenting a new and lively revue featuring TONI MENDEZ'S GIRLS in a double truck number and also a French Can-Can dance. MLLE. SONNY, a ballet dancer, and BERTA DONN, a French songstress, were formerly with *Revenge with Music* and *The Student Prince.*

CATHERINE LITTLEFIELD, choreographer and ballet mistress of the *Philadelphia Civic Ballet* sailed August 13 for a vacation in Europe after the successful presentation of her ballets *Daphnis and Chloe* and *Bolero* at the Lewisohn Stadium July 30 and 31. Miss Littlefield will return to Philadelphia October 6, when she will start work on several new ballets. *Bon Voyage,* Miss Littlefield!

ON THE COVER

MARIE GRIMALDI, whose grace and beauty embellishes the dance spectacles on the great Radio City Music Hall stage in New York, is being groomed as the prima ballerina of the large residence corps de ballet there.

Daughter of an Italian father and an Irish mother, MISS GRIMALDI was born in New York and learned her first dance steps—the *Italian Tarantella* and the *Irish Jig,* at the ripe age of six. At nine her parents took the little dancer to Charles D. Isaacson, well known author and music critic, who after having coached her for several months felt that her talent called for a finer ballet master than himself and sent her to LUIGI ALBERTIERI. Marie studied with the great ALBERTIERI for five years, after which she danced for Albertina Rasch in the role of premier danseuse in Victor Herbert's *Mlle. Modiste.* She also studied with MICHEL FOKINE.

Today she is featured soloist with the Radio City Music Hall corps de ballet on the largest stage in the world.

A new *Toy Shop Ballet* has been staged by ALBERTINA RASCH for the St. Regis Roof Club. This new ballet is on the order of *La Boutique Fantasque* and is comprised of six girls and two male dancers. This is the second successful short ballet to be presented by MME. RASCH at the St. Regis, which proves that night club audiences like the classical along with their swing time.

THALIA MAYA and ARTHUR MAHONEY were the premier dancers in *Carmen* at the Lewisohn Stadium. The dances were staged by MME. MARIA YAKOVLEFF.

DIANA WARD, who recently returned from London where she was starred in *Anything Goes,* and LEO BEERS, well known vaudeville artist, entered the floor show of the Rainbow Room of Rockefeller Center on July 15.

ADOLPH BOLM has already started making plans to present his *San Francisco Ballet* at the New York World's Fair in 1939. His plan includes the erection of a theatre equipped with all modern mechanics such as a moving stage, revolving platforms, an adjustable proscenium and an ultra elaborate lighting system.

MR. BOLM hopes to bring the most famous dancers and ballet companies in the world to perform in his theatre. Dancers and dances that most Americans have never had an opportunity to see! What a boon to dancing if the plan materializes!

The newest additions to the *Riviera Follies* presented by BEN MARDENS at the Riviera include LYDIA SUE, solo dancer recruited from musical comedy, ESTELLE AND LE ROY, ballroom duo, THE FREEZE SISTERS, BILL DUPONT, PATRICIA GILMORE and ROSE COLLINS.

MARGO WALDRON is back from a European concert season and will make a coast to coast American tour this fall. MISS WALDRON spent two months in Europe making appearances in Holland, Germany, France, Norway, Sweden, Switzerland and Belgium. She will play return engagements there after her American tour.

CARLOS DE VEGA, YNEZ and MARILUS will present a unique program of characteristic and unusual dances of Spain and Mexico while on tour this fall. Beginning October 21 at the Ann Arbor Festival they will be seen in Michigan, Wisconsin, Minnesota, South Dakota, Iowa, Nebraska, Illinois, Indiana and Tennessee.

A group of old friends were brought together last month at a reception given by SANA MARTIN in honor of CLARITA MARTIN, Spanish concert dancer. Among the guests were ALFONSO DE BORBON, Former Crown Prince of Spain, Dominico Sindona, famous mural painter, JOSE PERONA, editor of *La Prensa,* and ANGEL and SUSITA CANSINO.

NORMAN AND McKAY, proteges of PETER VILLERE and known to New Orleans friends as DOROTHY and ALFRED YOUSE, have had a successful season playing vaudeville and cabarets in Manitoba, Canada and are slated for a three months tour through Minnesota, Wisconsin, Colorado, Nebraska and other western states.

MICHEL FOKINE and MME. VERA FOKINA returned to America aboard the Queen Mary after an extensive season in Europe where FOKINE produced three new ballets that met with tremendous success. They were presented by the *Renee Blum Monte Carlo Ballet Russe.*

RAY LESLIE was secretly married to CORRINE CROFT in Los Angeles several weeks ago. She is one of the *Three Canadians* on tour with Mr. Leslie.

The many friends of Fyodore Nazinoff will be grieved to learn of the recent death of his mother in Houston, Texas. MR. NAZINOFF is a member of the Radio City Music Hall Ballet.

MAE MEDLEY is dancing at the Hollywood Restaurant. . . . LORRAINE SANTSCHI and JOSEPHINE BUCKLEY are at the Pennsylvania Roof. . . . TRIXIE O'DAY is fan dancing in the new floor show at the Gypsy Tavern in Greenwich Village. . . . MILDRED TODD is replacing HELEN CRAIG in *New Faces.* . . . MARY LANE has returned to the spotlight of Jummy Kelly's. . . . JACK BLUE will produce the dances for the show at the Marine Roof of the Hotel Bossert in Brooklyn. . . . *Grin and Bare It* is the name of the new summer show at the Black Cat in Greenwich Village. . . . Much is heard about GRISHA the mystic dancer at Leon and Eddies. . . . VIRGINA and FANCHON DE BOLD, dancing twins, have joined the 100 *Minute Marathon* floor show at Jimmy Kelly's. . . . JEAN DELMAR, bronze dancer, has joined the show at the *Broadway Room.* . . . JOAN CARTER is at the Pavillon Royal. . . . ELEANOR WHITNEY scored a big hit in the motion picture *Three Cheers for Love.* . . . BILL ROBINSON has been accidentally shot three times. . . . DONALD BRIAN once more revived *The Merry Widow* at the Theatre-in-the-Woods, Norwalk, Conn. . . . DOLORES McCAY is tapping at the Yacht Club. . . . BARBARA BECK is at the Paradise. . . . FORTUNE GALLO presented *Rose Marie* and *Blossom Time* at Jones Beach. . . . AURELIA CELINDA, Spanish danseuse, heads the show at El Chico. . . . The CARROLL SISTERS have new Johnny Mattison routines and are tapping out tunes on Bobby Sanford's show boat. . . .

LOUIS STOCKMAN *and* RUTH PRYOR

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

THE national convention of 1936 is already past history, but into that history will be written and long remembered two most interesting and important incidents pertaining directly to the ballroom profession.

Heretofore, if my information and observations have been correct, the ballroom dances to be *adopted* by the dancing public (according to those responsible for the release of that information) have been in the main dances of which the public knew little and cared less; they have been dances *decided upon* by the assembled masters but which were usually discarded, even ignored by the dancing public. But this year the responsible ones decided to swing along with public opinion and struck a new note by endorsing and adopting the style of dancing known to everyone as *Swing*. There was scarcely a member of the ballroom faculty who did not have at least one or more *Swing* routines included in his repertoire, all of which were received with enthusiasm. To quote Oscar Duryea, who made the report of the Committee, we should "Swing along with the public to a bigger and better season of 1936-37."

Another new high note was struck in the presentation, for the first time on the floor of a national convention, of that old public favorite the Peabody; and to make it more interesting, it was presented by that bulwark of conservatism, Gus Weber. (We used to call him A. J., but his work on the very first night of the convention has changed that.) It may be that the Peabody will never be popular many miles out of New York City, but when the number of potential customers for that type of dancing are considered who live within a reasonable radius of New York City it seems a pity that the Peabody has not received its rightful recognition long before. The question now arises: how long will it be before the *Lindy Hop* and its related movements are presented on a convention floor? (Note: A few brave-hearted youngsters were overheard discussing the possibilities of circulating a petition to draft Bernie Sager for the job the day after the Peabody made its appearance.)

It is the consensus of opinion of many ballroom teachers, especially faculty members, that the search for something absolutely new in ballroom steps is becoming an almost impossible task. It is also understood and agreed by many that the "new" in ballroom dancing is, in a majority of cases, not altogether in the actual step patterns, nor is it in the timing effect of the routine or combination. Rather, it is the manner in which the body interprets the music being played—that almost undefinable something which is sometimes called style. Now, style is a quality difficult to teach in a few hours time, and teachers as a rule do not care to spend the time, nor the money, in developing a certain style.

This observer has for a long time maintained that *steps* are worth about a dime a dozen. This contention is based upon the close resemblance of the many and varied combinations and routines offered by the many and varied instructors. But, as observed before, teachers as a whole are interested in material—and let style creep in where it may! Hence the almost futile effort with which the ballroom faculty member is confronted.

In the ballet long hours of practice are willingly devoted to the perfection of technique, resulting in the beauteous grace and flowing lines of the body in the interpretation of a given theme. In tap dancing the teacher and student alike work faithfully in the development of gestures accompanying intricate foot work which will portray to best advantage the personality of the performer. But, since the ballroom dancing teacher is so imbued with the idea (his or her own fault, too) that the person seeking instruction in that phase of the dance will not spend the time nor the money in perfecting style, little or no time is spent by the teacher in developing his or her own style. Which may be the answer to why the ballroom pupil will not spend time in perfecting the aforementioned style of movement.

Various ballroom teachers boast of the fact that they like to do a quick job of making a person dance—maintain that it helps their reputation to *make* a pupil do many *steps* in a comparatively short length of time. A teacher would be a poor specimen of proficiency if he could not *make* the average person do *steps*, but the actual test of the pupil's ability comes when he tries to *make* someone dance with him. A pupil could know all the steps and yet not be able to lead or follow another.

To get back to the faculty member's problem of inculcating style where material is wanted, there occasionally appears one ambitious enough to at least try this difficult feat. It was interesting to watch Tom Riley explain and demonstrate his work, especially in the tango; and if those who apparently were interested in his efforts to show how the tango should be done can adopt his style then their time will not be wasted.

Christine MacAnanny followed the public trend in her presentation of the "step-ball-change" movement in the fox-trot. It is essentially a peppy movement, popular with young dancers who have reached a certain degree of rhythm and balance. Both Edna Passapae and Oscar Duryea presented material which could be conducive to varied styles of body move-

(*Continued on page* 37)

Actual photo of dancers in Daily News annual "Harvest Moon" contest. On the platform, EVELYN HUBBELL *left;* LAWRENCE HOSTETLER *right, officiating as judges.*

We'll be seeing You when School opens
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It's Summer

So we make this message to Teachers ...Short and Sweet

It's a cooling, cheering thought to realize that the job of selecting theatrical footwear has steadily become easier. As you pause to look forward to next season, remember what Advance did in 1935-36:

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AGENCIES IN ALL PRINCIPAL CITIES

D. M. of A. Convention

(*Continued from page* 16)

Fast Tap Dance
Bobby Cecelones of the Cecelones School, Follansbee, W. Va.

Tap Dance
Delores Widman, Miriam Widman School, Beaumont, Texas.

Toe Dance
Pat Ashton Burns, of the Louise Burns School.

Bet You Tell That to All the Girls
Adair Aust, of the Mary Ellen Rathbun School.

Rhythm Tap
Johnny Cecelones, of the Cecelones School, Follansbee, W. Va.

Cross Patch
Dorothy Marie McGuffin, of the Vida Godwin School, Galveston.

Me and My Shadow
Aele Golden—Vera Ellen Rohe, of the Hessler School, Cincinnati, Ohio.

Tappin' the Top Hat
Leona Turner, of the Leona Turner School, South Orange, N. J.

Hungarian Rhapsody
Louise Burns, of the Louise Burns School.

Military Tap
Elmer Wheatley, of the Elmer Wheatly School, Waco, Texas.

Russian Trepak
Margaret Herle, of Beaumont, Texas.

Drigo Serenade
Bonnie Jean Tatman, of the Sproule School, Beaumont, Texas.

Tap Dance
June Marion Watson, of the Alive Watson School, Pocatello, Idaho.

Song and Dance
Peggy Cuddy, of the Marian Ford School, St. Louis, Mo.

Tarasoff's "Would You"
Junevere Swartsell, Bott School of Dancing.

Tap Dance
Betty Harrison, Frazier Reese, of the Detwiler School, Columbus, Ohio.

Nola
Ray Leslie.

Tap Dance
Johnny Sager, of the Bernie Sager School, New York.

STUDENT—STUDIO

(*Continued from page* 26)

is preparing for publication in book form the conference reports and general proceedings of its first congress. The Dance Congress was held at the 92nd street Y. M. H. A. during the entire week of May 3. In addition to six evenings of recitals representing different phases of the dance, papers on the artistic and economic problems confronting the dance world were read at conferences. These reports are being published along with other important details of the congress and will appear early in September.

SARA MILDRED STRAUSS, accompanied by Deede Hoenig, left for Hollywood immediately upon completion of her teaching contract for the DANCING MASTERS OF AMERICA. Does this mean Strauss girls in pictures?

During the six weeks duration of the HUBBELL-SEROVA Summer Course, more than 600 classes were conducted. There were 278 registrations. The school is a year-round teacher training school with a faculty that includes in addition to MRS. EVELYN HUBBELL and MME. SONIA SEROVA, KARL PETERS and JACK DAYTON.

KARL PETERS, member of the staff of the HUBBELL-SEROVA school and acrobatic teacher at the recent D. M. of A. convention and ELIZABETH RITTMEYER PETERS are the proud parents of a baby girl who arrived Sunday, July 12, weighing five and one-quarter pounds. The young lady's name is Carola Mariette. Congratulations!

MIRIAM MARMEIN is busily engaged with dance activities for the remainder of the summer. On July 24 she left her outdoor dance theatre at Manomet, Mass., and returned to New York where she coached a number of professional dancers in original repertoire for the forthcoming season. During the LUCILE STODDART course she gave two lecture-demonstrations on the drama dance for children and during the week of July 26 she taught at the DANCING MASTERS OF AMERICA convention, where, in connection with her classes, she displayed a new group of highly colored costume sketches. From August 20 to Labor Day MISS MARMEIN will make a tour of summer theatre in her concert solo programme.

North Carolina

BABY GRAND HOTEL was one of the features of the program in which MRS. W. E. DAVIS of High Point presented her pupils in recital on May 27.

JANIE CLINE of Shelby gave her first recital June 12 with a cast of fifty pupils. She attended the recent convention of the D. M. of A. and will reopen her studio about the middle of September.

THE WEST RALEIGH DANCING SCHOOL under the direction of ALICE CLARK MATHESON presented a dance revue entitled, *Yesterday, Today, Tomorrow and Forever* at the Woman's Club in Raleigh, N. C.

Ohio

EVELYN TILLEY presented her pupils in a recital on June 10 at the Geneva High School Auditorium, Geneva, Ohio, and on June 12 at the Ashtabula High Sshool Auditorium, Ashtabula, Ohio. Prominent in the cast were BEVERLY ANN MILWAY as *Spring* and CAROL LOFTUS as *Autumn.* Several routines which have appeared in recent issues of THE AMERICAN DANCER were performed.

MISS PETER COMBS has attracted no end of attention in Fostoria, Ohio, where for

(*Continued on page* 36)

"You-all be sure to vote for New Orleans," is the advice the blackface dispensers of pralines give as PETER VILLERE *grins over their shoulders*

Yes, they'll last the week out, decides JULIE MILDRED HARPER *as* ELMER WHEATLEY *looks on*

Candid Photos by ANDRE LA LATERZA

Returning to England, DOROTHY NORMAN CROPPER *and husband,* GEORGE MARSHALL *bid goodbye to* RUTH ELEANOR HOWARD, *editor and publisher of* THE AMERICAN DANCER

Dance Teams

ZANETTE and COLES have scored a tremendous success in the Sky Gardens of the Hotel St. Moritz and have introduced a new dance with bolero rhythm called African Lament. The music was especially written for this number.

ROLONDO and VERDITTA arrived back in America June 30 aboard the steamer Pastores for an engagement at the Glass Buckett Club.

FOWLER and TAMARA who are now dancing in Budapest will return to America September 15 after an eight months' tour of Europe and will open their season in Worcester, Mass., October 20 under the management of Arthur Judson, Inc. After two weeks they will go to St. Johns, New Brunswick, beginning a cross-country tour of the United States and ending at the Teatro Nacional in Mexico City.

WALLACE *and* ELVADEE
"Dance Impressionists"

FRED LE QUORNE reports that CLIVE GRAHAM and JOSEPHINE BERNHARDT will take a leave-of-absence from the Pennsylvania Hotel roof to spend a short vacation in Hollywood. They will return in mid-September. . . . Report has it that MARLYNN and MICHAEL are packing them in at the Embassy Terrace in Montreal. . . . GILLETTE and RICHARDS will open shortly at the Paradise Club. . . . GARRON and BENNETT, following a successful appearance at the Twenty-one Club in Atlantic City, are back in New York to get new routines from FRED LE QUORNE. . . . GARLAND and CHULA are two more arrivals in New York after appearances in Brazil. . . . RAMON and CELESTE introduced their novel *Cherry Dance* at El Toreador. . . . RUTH and BILLY AMBROSE are on tour. . . . GARON and BENNETT will stay on at the 500 Club. . . . DARIO and DIANE have been held over at the Rainbow Room.

JOE and BETTY LEE, America's youngest ballroom exhibitionists, opened an engagement at the Meadowbrook in Saratoga Springs, N. Y., and will follow with appearances at the Biltmore in Providence and the King Edward Hotel in Toronto.

KIRBY and DeGAGE who have been dancing at Howard's in San Diego, were followed by BILLY and BEVERLY BEMIS.

ALBERTO GALO reports that: DE ANGELO and PORTER are at the Hollywood Restaurant in New York for an indefinite run. MINOR and ROOT have just returned from an extensive concert tour of Europe. . . . ST. CLAIR and DAY are dancing in Paris. . . .

FOWLER *and* TAMARA
returning from Europe for tour this fall

THEODORE and DENESHA are scoring a big hit at the Chez Maurice in Montreal. . . . The REYES are leaving shortly to fulfill an engagement at the La Scala Theatre in Berlin. They will return in September. . . . ESTELLE and LE ROY, who are dancing nightly at Ben Marden's Riviera, were married August 10. . . . The TOWNSENDS are at Bouche's Villa Venice in Chicago. . . . DUANO and DONOLA are going over with a bang at Chicago's Edgewater Beach Hotel. . . . GEORGES and JALNA are at the Trocadero in Los Angeles. . . . LYDIA and JARESCO are dancing at the Piping Rock in Saratoga. . . . GIRARDO and NADINE are leaving to fulfill an engagement at the Steel Pier in Atlantic City. . . . GOMEZ and WINONA are still dancing at the Fort Worth Centennial. . . . BARON and

(*Continued on page* 39)

Our Spotlight Picks Out — The Lambertons

Most deaf mutes are content to go through life relying almost entirely upon their sight but not Charlotte and Charles Lamberton who are being currently billed in New York night spots as "the only deaf mute team in the world." Their greatest determination has been to overcome this affliction and to live the lives of normal people. They are expert lip readers and have mastered most of the 27 different sign languages but most miraculous of all is their dancing. After eight months in New York they have become one of America's more popular ballroom teams.

They were born in Boise, Idaho, and at an early age moved to California where their mother, determined that they should have all the grace and poise of other children, entered them in dancing school where their unusual talent soon made itself manifest. After several years of study they were urged to make personal appearances on the West Coast and there proved so popular that they decided to come east in pursuit of a professional career.

This they did and in 1935 Charlotte made her debut in an Oriental number and a control kick waltz at the Roxy Theatre in New York where she made an immediate impression. Charles, then decided to team with his sister and do exhibition dancing in night clubs and hotel ballrooms, and although now only 18 and 22 years of age they have just completed a sensational 27 week's engagement at the Hollywood Restaurant in New York. As many fine musicians play entirely by ear, the Lambertons dance entirely by the vibration of the orchestra felt throughout their bodies.

They are proud of being deaf. Proud to know that they have accomplished all the things other people do. As a matter of fact, they are more versatile than the average person. Charlotte is a beautiful horse-back-rider and an expert swimmer while Charles thinks there is nothing (next to dancing) like a motorcycle. Mrs. Lamberton remembers that the most frightening moment of her life was while sitting on her front porch in Hollywood one day, she saw Charlotte come flying down Sunset Boulevard at fifty miles an hour astride Charles's motorcycle.

These dancers have never failed at any job they have undertaken. They say they have never been completely satisfied with their performance but three times. One of them was their last appearance at the Hollywood Restaurant in New York.

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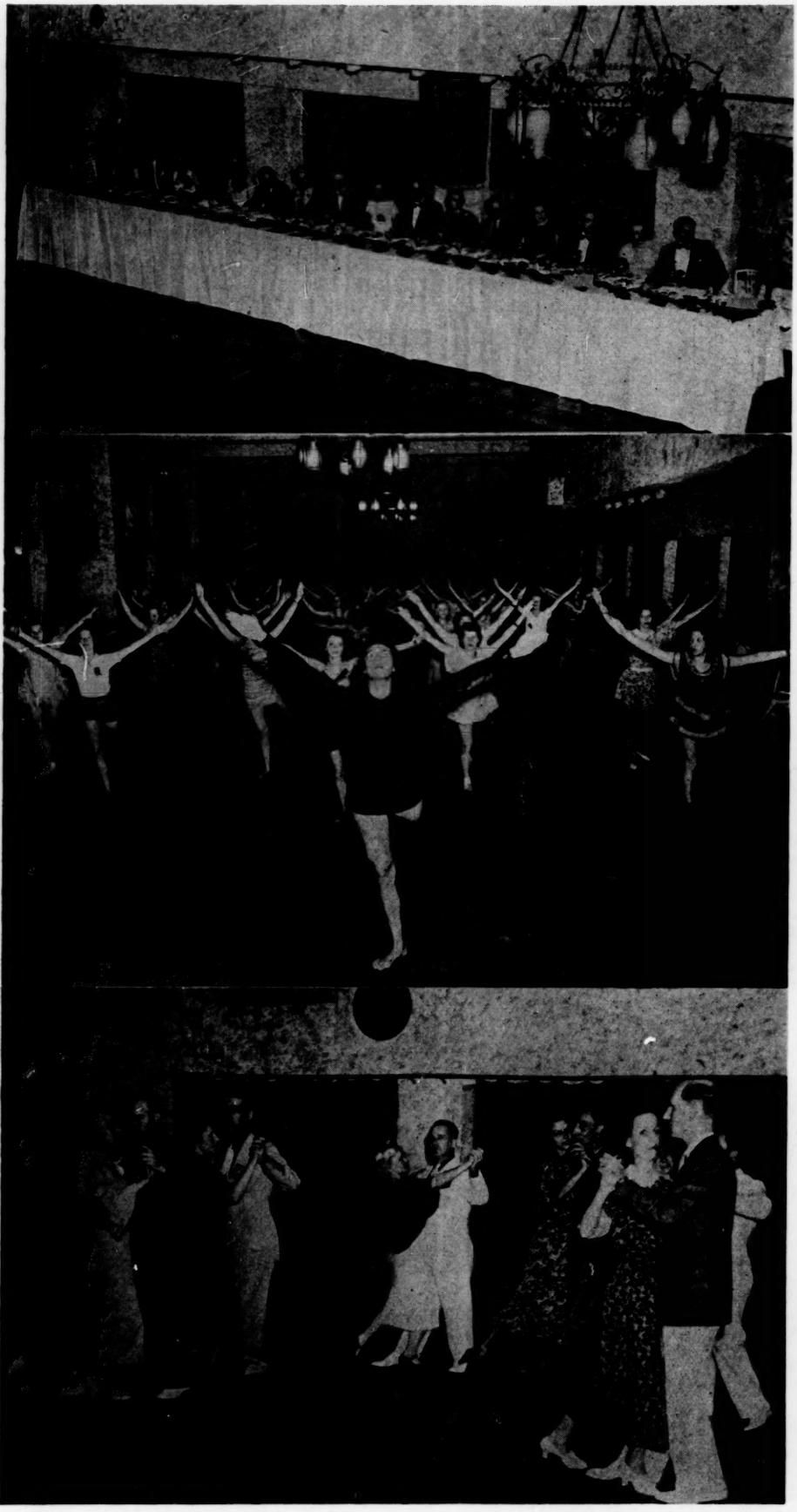

*Above—Head table at the banquet following D. T. B. A. one-day convention. Center—*Fe Alf *(center front), teaching a modern routine. Below—The ballroom hour*

D. T. B. A. Convention

ENCOURAGED by the success of its one-day material courses held for the benefit of members and guests throughout the year, the Dancing Teachers Business Association of New York held its first annual convention on Sunday, August 9 in the Florentine Room of the Park Central Hotel.

Practically 150 teachers representing every section of the United States and some parts of Canada were in attendance. Teachers from California, Texas, Nebraska and Ohio mingled with others from equally as remote places to make the session an unqualified success.

Working steadily through from nine in the morning until six at night, the teachers returned to their respective hotels and made a hurried change for the banquet and evening's festivities.

Mrs. Montie Beach, president of the DANCING MASTERS OF AMERICA, Inc., Walter U. Soby, Secretary-Treasurer of the D. M. of A. and Miss Vida Godwin, dean of women at the D. M. of A. were the guests of honor at the banquet. President Thomas Parson, who presided, gave a brief history of the organization's activities from its first important step, i.e. the holding of an open meeting at the Astor Hotel to introduce the Continental, in October, 1934, to the present day. Mr. Parson pointed out as typical instances of the association's service to its members, the defeat of the Pennsylvania tax bill last year; the closing of a Long Island school operated by a twelve year old dance student; and the enlistment of the New York newspapers in a campaign to eliminate misrepresentation or misleading statements in dancing school advertising. The sixteen of the original members of the D. T. B. A. whose membership dates back prior to November, 1934, and who are largely responsible for its growth to a present membership of 180 were introduced. They are: Jack Manning, Marion Howell, Bernie Sager, Joseph Auerbach, Robina Swanson, Mildred Drewes, Frank Small, Louis Chalif, Grace Shields, Natalie Titus, Irene Taylor, Nellie Cook, Marguerite Reynolds, Aleta Dore, Virginia Easely, Ruth Barnett and Thomas Parson.

Following the banquet there was dancing and an entertainment with Miss Elmer Wheatley, of Waco, Texas, and Guy Martin of the Coconut Grove and Waldorf-Astoria, New York, the guest artists. Miss Wheatley danced a number titled Rhapsody Rhythm, and Mr. Martin danced a new tap number arranged for him by Johnny Mattison, titled Tango Rhythm.

Others on the program were, Cliff Ferre, protege of Roy Walker, of Holyoke, Massachusetts, in a tap number; a spectacular acrobatic number danced by Gertrude, protege of Winona McDowell, of Uniontown, Pa., an effective comedy number danced by Don and Rosalie Grant, former professionals and now conducting a school in Yonkers; Robert Hefftner and partner in an exhibition novelty; Johnny Sager, tap; Bernie Sager, tap and Julie Gorman, songs. The music was furnished by Al Duffy and his orchestra.

The present officers of the Dancing Teachers Business Association of New York are: Thomas Parson, president; Marion Howell, first vice-president; Joseph Auerbach, second vice-president; Robina Swanson, secretary-treasurer. Its directors are: Jack Manning, Louis Chalif, Frank Small, Grace Shields, and Mildred Drewes.

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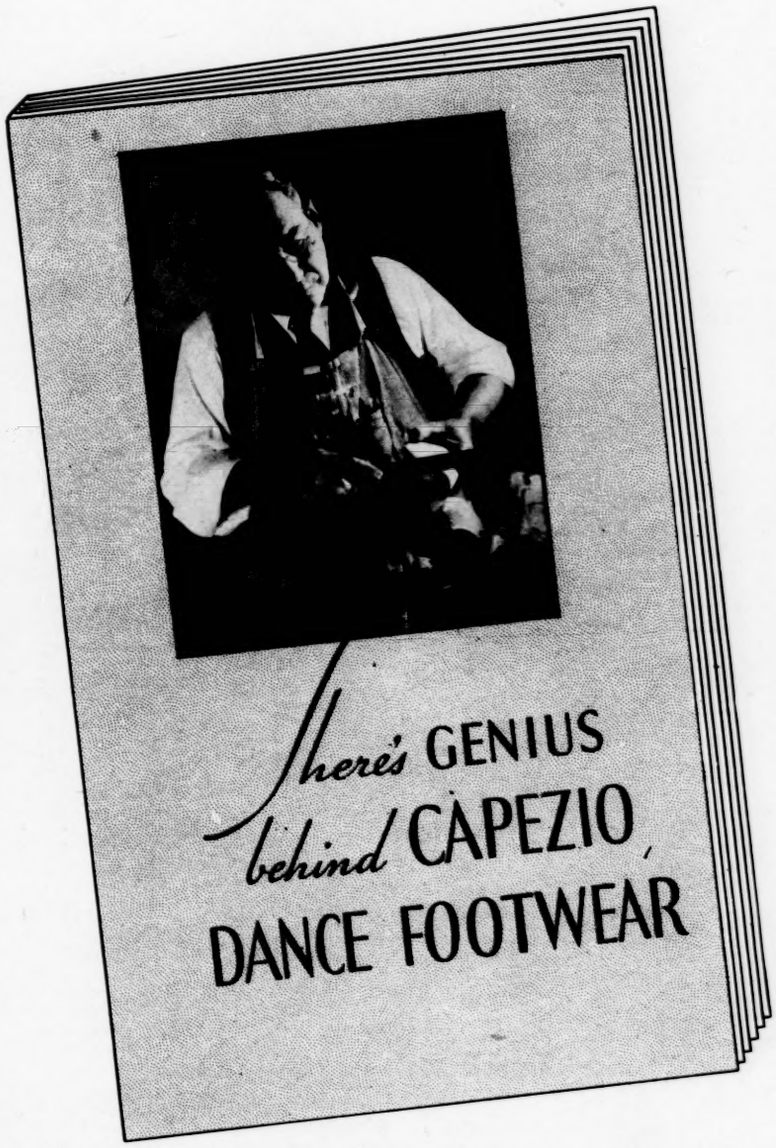

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STUDENT — STUDIO

(*Continued from page* 32)

the past three years, in connection with her school, she has featured a children's ballet. Each presentation, selected from some myth or fairy tale, is presented as a complete unit or story. This arrangement, MISS COMBS has found, provides more interest and variety appeal for both the children and audience and does away with the problem of individual stars. In the fall she is opening a studio in Mansfield, Ohio, from whence, eighty miles distant, her star pupil, Mildred Wappner, treks to Fostoria for a lesson each week. "Good luck to the DANCER," she writes. Thanks, and good luck to *you,* Miss Combs!

Capacity houses greeted the presentation of the fourth annual revue of the LUDWICK SCHOOL OF DANCING at Washington, C. H., Ohio, June 9 and 10 and again June 17 at Wilmington, Ohio. EMERSON LUDWICK, head of the school, operates studios in both cities.

The fourth annual *Dance Revue* of the JACK HUSTON SCHOOL was presented June 2 and 3 in the Charleroi High School Auditorium, Charleroi, Ohio, and again June 17 in the Ceramic Theatre, Cleveland. *Rope Dance, Roller Skate Tap, Acrobatic* and *Pyramids,* and *Jack Huston and His Many Surprises* were among the numbers programmed.

Oklahoma

KATHRYN DUFFY of Oklahoma City, Okla., has placed six of her pupils in the *Casa Mana,* Dallas, Texas, two in *Jumbo* and one, DARLA HOOD in *Our Gang Follies* in Hollywood. MISS DUFFY sends her presentations to clubs and hotels from New Orleans to Chicago. A "fur piece," Miss Duffy, "a fur piece"!

Oregon

MARGARET EVANS, of Salem, journeyed to Hollywood where she spent the summer studying with DOROTHY LYNDALL, ROBERT BELL, LOUIS DA PRON, ARTHUR DREIFUS, GEORGE MITZI, HUBBARD SHAW and VERNA FULTON. During the course at the FANCHON AND MARCO SCHOOL she also attended lectures on costuming, stage sets and lighting and production effects by FANCHON of FANCHON AND MARCO. MISS EVANS is reopening her two studios early in September.

Pennsylvania

Anna and Walter Keenan of Philadelphia are teaching and demonstrating in the beautiful Marine Ballroom on the steel pier in Atlantic City. Thirty thousand people visited the pier daily during the month of July. Terpsichore rides the waves a half mile out to sea!

The Fairgrieve Frolic was presented by the FAIRGRIEVE PRIVATE SCHOOL OF DANCING in Pittsburg on the evening of June 5.

MURIEL KREINSON of Bradford, Pa., is spending the summer traveling and studying in Europe. Her trip includes a visit to Soviet Russia. Miss Kreinson will reopen her school October 1.

History repeated itself in Johnstown, Pa.! BETTY AND JACK STEIFFER lost all of their earthly possessions and many of their pupils, but in spite of the grim hazards of fate were able to present their annual dance revue with outstanding success. The cast was comprised of 250 children and adults. Two performances were given to capacity audiences.

1936 Scrap Book was the original title of the program in which MARJORIE BERLIN FINK presented her pupils at the Liberty High School Auditorium, Bethlehem, Pa., June 5. Among the *Scraps* programmed were: *A Little Farm Relief, The Circus Comes to Town, Novelette, Rainbow Ballet* and forty other interesting numbers in which more than a hundred pupils participated.

BIBA SHIELDS is returning to Duquesne, Penna., where she will open a new studio on September 5. She has been studying in New York during the summer.

Rhode Island

ELSIE T. OLSEN of Providence presented seventy pupils in recital June 19 at Plantations Auditorium before an audience of over eight hundred. This was the last of a series of spring recitals which Miss Olsen presented at local schools before leaving for New York where she attended the D. M. of A. convention.

South Carolina

MARJORIE LATTA of the LATTA

(*Continued on page 40*)

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OBSERVER

(*Continued from page* 30)

ment. Both, however, are seasoned faculty teachers who realize the futility of expecting too much.

It was said that attendance records were smashed at the 1936 convention. Be that as it may, the big news for this department is the trick Gus Weber pulled with his Peabody. The very last on a full day's program, 10 p.m. to be exact, there were one hundred and seventy-five teachers still on the floor when Mr. Weber bade them good-night. If this is not a record, with the hour considered, we stand corrected! The count was verified by Myrtle Pettingale and Louis Stockman. Sue them, too!

At last the ballroom teachers of New York City are getting the breaks insofar as ballroom contests are concerned. Remember last year's Harvest Moon Ball, conducted by the New York Daily News? Criticism of a vitriolic nature was heaped upon the heads of those responsible. This department didn't have to get red-headed about it, having already been blessed by hereditary strains, but to those among its readers not aware of that fact it must surely have seemed that way on account of our remarks. Out of a list of several judges for the affair were not more than three recognized ballroom authorities. Not only is the profession itself represented this year but the *organized profession* as well. The following is a list of judges for the Harvest Moon Ball of 1936 with their affiliations, if any:

Bernie Sager, *D. M. of A., D. T. B. A., New York Society;* Oscar Duryea, *D. M. of A., New York Society;* Albert Butler, *New York Society;* Evelyn Hubbell, *D. M. of A., D. T. B. A., New York Society;* Lois Pond, *D. M. of A., D. T. B. A.;* Fred Le Quorne, *D. M. of A.;* Thomas E. Parson, *D. M. of A., D. T. B. A.;* Donald Sawyer, Lawrence Hostettler, Chester Hale, Rodolfo D'Avalos, Alberto DeLima, Christine McSteen, Horace Colby, Gene Snyder, Ann Wolfe, Lew Carter, Madeline Pollard, Gregory Stevens, Bill Robinson and Alberto Gallo.

So much for New York City! Cleveland teachers, however, are not so fortunate. Myrtle Pettingale reports that one of the features of the Great Lakes Exposition, being held in Cleveland, is to be the grande finals of a ballroom contest, the semi-finals of which are being held in cities bordering on the Great Lakes. Sponsored by the *Cleveland Press,* affairs have reached the state wherein suggestions from ballroom authorities are actually frowned upon. The climax was reached when it was ruled by the promoters of the affair that since "no difference could be seen by them (the promoters) between the exhibition and the ballroom tango the former would be the basis on which the award in that division would be made."

This would be a good time for the organized profession to assert itself. However, it can hardly be expected that the so-called ballet and tap aggregation, of which there is a majority in the organized profession, will worry much about their fellow members who are unfortunate enough to be concerned solely with ballroom dancing and, in answer to a certain very capable ballroom teacher who remarked that he would never join *any* organization until that organization did more for ballroom dancing may we venture to say that no organization will ever do what should be done for us until we make up our minds to *get in there and start the fight!* Why wait—let's do it now!

A letter from Mrs. Carter-Waddel teaching ballroom dancing on the liner Kungsholm on a North Cape Cruise.

". . . I danced a great deal in Regkjavik, Iceland, and I thought the teachers of ballroom dancing might be very interested to know how wonderfully the boys and girls dance there. I was dancing at Hotel Borq and there, strange enough, was a wonderful orchestra from London playing the most alluring dance music. I, thinking the leader American, spoke to him, and was greatly surprised to find he had a year's future contract with the hotel. Now that for Iceland was astounding to me.

The Icelandic youthful set danced a beautiful waltz and fox-trot in perfect form—no cheek dancing, and absolutely no shoulder movements."

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DANCE EVENTS

(*Continued from page* 19)

The important fact is that this Fokine company attracted capacity crowds.

Radio City Music Hall Presentations, July.

Two elaborate ballets were presented by the corps de ballet of the Music Hall under the direction of Florence Rogge. One was *Invitation to the Dance,* music by Von Weber, and the other *The Fisherman's Legend,* music by Percy E. Fletcher and Maurice Baron.

The first was an attractive production with Marie Grimaldi and Nicholas Daks as the leading dancers. It was marred however by an incongruity of style, which was that of the semi-modern Viennese waltz. Weber's waltz dates back to before the birth of Johann Strause, with whom the Viennese waltz is chiefly identified, and the ballet should have adhered to the waltz style prevalent in Von Weber's time.

The music of the *Invitation to the Waltz* has also a definite scenario which is a guide to its meaning. This scenario, illustrating a characteristic scene of the composer's ballroom, could have been used with greater effectiveness.

The Fisherman's Legend was presented last year. It's chief virtue is an ambitious production in which a fisherman is sent down to the bottom of the sea, there to discover a lovely lady and her court. The dancing of the soloists, Alma Lee and Nicholas Daks, was of the conventional sort which is usually disposed of as "alright," and the corps had little to do but assume postures.

Philadelphia Ballet Company, Lewisohn Stadium, July 30 and 31.

The Philadelphia Ballet Company is directed by Catherine Littlefield and has been but recently organized. It's first performances were given in Philadelphia last March and drew critical and public attention as a highly competent group. At that time the chief ballet performed was *Daphnis and Chloe,* to Ravel's music, and at the Stadium concerts this composition was paired with Ravel's *Bolero.* The choreography for both ballets is Miss Littlefield's.

An enormous crowd turned out for the first performance, the amphitheatre being almost filled and only about a quarter of the field chairs remaining vacant. The Stadium management gave the ballet good advertising and the fact that the event was featured as an "all Ravel program" helped, too. But whatever the contributing factors, the credit must go to Miss Littlefield's company for having brought to the vast stadium one of its largest audiences.

At its New York debut the Philadelphia Ballet showed a technical proficiency sufficient to invest the works it undertook to perform with authority and clarity. The leading dancers, Miss Littlefield, her sister Dorothie, Edward Caton, Thomas Pannon and Alexis Dolinoff were all praiseworthy and gave comfort to those who today are working so hard in the interests of American ballet. The chorus was much better trained than—the comparison is almost involuntary—the older American Ballet Company.

Daphnis and Chloe has already been reviewed in this department. The *Bolero* was a spectacular piece, ornamented by colorful costumes and using much contrapuntal movement, but it did not conform to the music—a fault which every choreographic interpretation of the *Bolero* seen in New York has suffered from. The great effectiveness of Ravel's music is that it is a variation of one theme, a variation using many colors and growing in climactic force. It is a simple formula to follow in a dancing version, yet it seems to elude choreographers. Miss Littlefield, though coming nearer to the characteristic of the composition through an effort to make it "purely impressionistic," to use her description of it, became lost in a complicated shifting of various groups of dancers and the wish to give the dance an intangible current of drama.

Los Angeles, by Dorathi Bock Pierre

Albertina Rasch Ballet, Hollywood Bowl, July 9th.

Hollywood Bowl opened its fifteenth season with a rather curtailed program, presenting only four full ballet nights, and two ballets given in connection with operas.

For the first ballet or *dance night* Albertina Rasch created new choreography for Schumann's *Carnaval,* a ballet which has long been part of the regular repertoire of the Russian Ballet. Mme. Rasch used seventeen of the twenty episodes of Schumann's music, which is several more than the Fokine arrangement. She, like Fokine the original choreographer of the ballet, has employed the traditional characters of the old *Italian Commedia d'el Arte,* the unhappy Pierrot, the happy Harlequin and the fickle Columbine. The essential difference in the story she employed is in the use of her groups. Whereas Fokine made his groups Philistines who tried to spoil the fun, her groups were girl Pierrots who came on whenever the story became a little too sentimental, to liven it up and show the audience that this was only a summer love idol, not to be taken too seriously.

Mme. Rasch can always be depended upon to give a very good, careful and tasteful performance. She knows through long years of experience just what an audience likes. Any criticism of the ballet cannot be with the way it was presented, but rather in the conception for the place. She succeeded in covering the vast bowl stage with dancers, who were on the whole very talented, but it is a question if the mass groupings carried to the audience, many of whom sit nearly half a mile away from the stage. The choreography for this place is a very different problem from that of creating a dance for a theatre.

Warren Leonard danced the role of Pierrot with distinction. One of the most memorable moments in the ballet was his opening dance. His costume had extremely long sleeves, in fact they must have been several yards long, which were held by four girls. The dance was slow and the sweeping gestures carried to the distant audience. He was also very good in a later waltz number.

Harlequin was danced by Robert Bell, who was a former member of the Ballet Russe. He was very well fitted for the role both in appearance and in his technique which is precise classic ballet. His elevations were very fine, but he, like the other dancers, was considerably hampered by the very slippery stage.

Columbine was danced by the very lovely and dainty Molly Peck, who has long been a dancer with Mme. Rasch. Her dancing of the role was charming. There were six other solo girl dancers and unfortunately Miss Peck's costume was so much like the other girls', that it was impossible most of the time to tell from a distance which one was Columbine.

Sally Craven, Dorothy Ward, Marcia Kent, Dorothy Jane, Viola Wilkins and LaVerne Pickering were the girls, each of whom had small solo parts, and each one of them danced very well. Especially outstanding was the work of LaVerne Pickering, Viola Wilkins and Marcia Kent, who displayed excellent technique in a brief number.

The costuming in the period of the romantic early nineteenth century was effective.

The orchestra was under the direction of

Dr. Richard Lert, formerly of the Berlin State Opera.

Serge Oukrainsky Opera Ballets, Hollywood Bowl, July 16th.

This marked Oukrainsky's fourth appearance in the Bowl and his third consecutive appearance. Last year he created an abstract ballet titled *The Elements.* This year his choice of two old opera ballets was probably prompted by the great success the year before last of his *Fete a Robinson* which was a humorous pantomimic ballet.

Whether it is ever wise to try to transplant a purely stage ballet, created for the limitation of an enclosed stage, to the tremendous size of an outdoor stage is a question, but Mr. Oukrainsky handled his problem very well.

With the aid of brightly painted and cleverly contrived set pieces he managed to hold the eye of his audience within a given space and create the proper atmosphere for his ballets.

The first ballet *The Captive Princess* was the one he created for the Chicago Opera presentation of Helévy's opera, *La Juive.* It is the ballet from the third act, an entertainment staged for the amusement and entertainment of the Cardinal by his Jester.

The characters in the ballet are all marionette dolls. Their actions are stylized to represent the pulling of puppet strings, and the costuming was of Russian Moyan Age, very exaggerated, further to suggest dolls.

The story is of a captive princess who is saved from the clutches of a frightful giant by a knight in shining armour astride a trusty steed. It is all very gay and amusing.

The Jester who staged the ballet was danced very capably by Barbara Perry, and the beautiful Princess was danced entirely *sur la pointe* by Madeleine Lazard. I have seen Miss Lazard dance to better advantage, but she did as well as possible under the limitations imposed by the stiltified movements of marionette dolls. She made a very lovely princess to the impassioned pleadings of the doll knight amusingly danced and mimed by Mr. Oukrainsky.

The second ballet was one which he created for the fourth act of Carmen, and presents a Spanish Gypsy camp in the midst of a gay fiesta. The ballet was notable in this its first Bowl presentation chiefly because it introduced to Los Angeles dance lovers the exquisite artistry of little Lenore Felden. I say little although she did not seem small, because she can be little more than a child. She is in every way the ideal *premiere danseuse.* Her ballet technique is a positive joy to watch, and her *pointes* are always perfect. Her solo dance was indeed the highlight of the evening, and gave everyone, laymen and balletomanes alike, that feeling of utter satisfaction that comes only through witnessing a perfect dance. Miss Felden has had her entire training from Mr. Oukrainsky and she is certainly a testimonial to his careful training. She has also appeared with him at the Paris Opera.

A group of girls composed of Mavis Meredith, Margaret O'Brien, Betty May Swanson and Maxine White danced very effectively.

Although Bizet never wrote ballet music into the fourth act of Carmen, the shortness of this act has made it a common practise to insert a ballet, and it has become traditional to use parts of Bizet's *L'Arlessienne Suite* as accompaniment. Mr. Oukrainsky used the *Farandole* and the second Minuet from this suite, and also the *Bohemian Dance* from an unsuccessful opera of Bizet's, *La Jolie Fille de Perth.*

Horton Group, July 15. Hollywood Concert Hall.

In the prolonged absence from Los Angeles of Lester Horton, whose mother is ill, his group were presented in a request program by Peter Malchow.

The numbers were largely those that had been seen on their regular concert programs during the winter season.

Among them *Women Waiting,* that is becoming one of their most popular and significant numbers; *Growth of Action,* with music by Rudhyar; *Suite on a Processional Theme* and *Allegro Barbaro.*

The Enchanted Fountain, Buckingham Fountain, Grant Park, Chicago, July 17, 18, 19. *Directed by Erika Thimey.*

The ballet was built around the Greek fable of Undine, the water sprite, and was danced in the fountain basin as well as around the base, with colored floodlights and jets of water playing over the corps of dancers. The choreography was arranged by Miss Thimey, who had the leading role in the production. Other featured dancers were Vivien Watkins, Jane Burt and Nathan Krevinski. The majority of the members of the ballet were girls who have been trained in the park centers. Waterproof costumes representing frogs, nymphs and mermaids were designed in silk, rubber and cellophane. The music was from two Gluck operas, *Iphigenia in Aulis* and *Orpheus and Eurydice.*

Wm. F. Christianson Ballet Company, Civic Stadium, Portland, Oregon, July 7th.

Music and dance lovers witnessed another triumph of the Christiansen Ballet Company when they presented Tschaikowsky's *Nut Cracker Suite* for the second summer concert of the season given by the Stadium Philharmonic Society. William Christiansen displayed marked ability both as a choreographer and showman in his new arrangement of dances for this suite.

In contrast to the brilliance achieved by Merle Williams in her *Dance of the Sugar Plum Fairy,* the ensemble performing *Russian Dance Trepak* carried the audience away with its softness of line and movement.

Zelda Morey and Don Feeley afforded excellent comedy relief with their execution of a *Chinese Dance* that brought forth rolls of laughter throughout the stadium. The choreographer symbolized the beautiful *Waltz of the Flowers* by unfolding a rose as each petal in turn danced into place for the grand finale.

DANCE TEAMS

(*Continued from page* 33)

BLAIRE have been engaged for the Sir Francis Drake Hotel in San Francisco to be followed by the Coconut Grove in the Ambassador Hotel, Los Angeles. . . . ENRICO and NOVELLO are dancing at the Galveston Centennial.

STUART and LEA after having scored a tremendous hit in the St. Louis Civic Opera Company's productions of *Merry Widow* and *New Moon* left for a brief vacation in California. They will open an engagement at the Stevens Hotel in Chicago Sept. 11.

JULANE and LEON VARKAS are filling an engagement at the Biltmore Moonlit Terrace. . . . MARIO and FLORIA are at the Plaza Hotel. . . . ROSALEAN and SEVILLE have terminated their engagement at the Versailles. . . . BEAUVEL and TOVA are at Ross Fenton Farm, Asbury Park. . . . CAPERTON and COLUMBUS are filling an engagement at the Spanish Grill of the Monmouth, Spring Lake Beach, N. J. . . . MAURICE and CORDOBA are dancing at the Arrowhead Inn, Saratoga Springs, N. Y. . . . ROBERTS and GABY are the new dance team at the French Casino. . . . JACK and BETTY WILLING opened August 7 at the Village Barn. . . . The ROYSES have completed their engagement at the Ambassador in Atlantic City.

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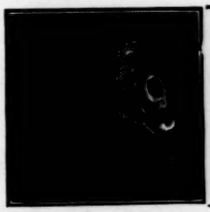

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STUDENT—STUDIO

(*Continued from page* 36)

SCHOOL of the DANCE, Orangeburg, has inaugurated a new system of presenting cups to the pupils showing the most improvement during the year. BURLEY MORGAN is winner of the first cup for the past season, and JEANNE MOWRY and MARCIA REYNOLDS shared honors for the second cup. Their pictures appear elsewhere in this department.

Texas

HELEN AND GLADYS KINGSBURY, who spent the summer studying in New York, are returning to Dallas to a new studio which was built during their absence. The structure is Spanish in design, in keeping with the Hispanic influence in Texas, and will include every modern dancing school feature. The KINGSBURYS spent considerable time in New York seeking Spanish decorative effects for the new studio.

VIRGINIA SELF, popular young Dallas teacher, is spending the summer in Hollywood. It is rumored that she journeyed to Filmland to make a screen test. Here's hoping, Virginia!

West Virginia

PATRICIA ANN BROWN, five year old pupil of the ROWLEY-FELIX SCHOOL OF DANCING at Huntington, West Virginia, won the prize for selling the most tickets for the school's recent recital. The prize winner further distinguished herself and delighted her audience by performing an *Eskimo Dance* in the *North Pole* number which was one of the features of the program. MARY VIRGINIA ROWLEY and CORA ELLA FELIX report that despite very cold weather and devastating floods they have had a very successful year.

CAN YOU NAME IT?

THE AMERICAN DANCER MAGAZINE *announces a cash prize of* $5.00 *for the best name for a new department beginning in the November issue. This new department will be devoted to contributions sent in by readers of the American Dancer Magazine, and is open to dancers, students and parents. It will not be necessary to subscribe to win the awards offered each month. It will be YOUR department—where you can express yourself, your opinions, your ideas and talents in writing, sketches for new and novel costumes, ballets, dances, poetry or anything about dancing. Because it is to be your department, we want you to name it as well as contribute to it. Your suggestion for a name for this department, a title not exceeding three words, and your reasons for choosing the name you suggest, must reach the Contest Editor, c/o* THE AMERICAN DANCER, 250 *West 57th Street, New York City, not later than September 20th. Watch the November issue for the prize-winning name—and the new department especially created for you.*

Next month (in the October Issue) announcement will be made of the prizes to be awarded the four most interesting contributions each month.

Address all communications for this department to "Contest Editor." Submitted material will not be returned unless a stamped and self-addressed envelope is enclosed.

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